

W. Stanlin
CATALOGUE *1850*

OF A PORTION OF

THE MAGNIFICENT COLLECTION

OF

ENGRAVINGS,

THE PROPERTY OF

A DISTINGUISHED AMATEUR;

COMPRISING

THE WORKS OF

THE MOST EMINENT ENGRAVERS

OF THE

ANCIENT AND MODERN

ITALIAN, GERMAN, DUTCH, FLEMISH, FRENCH,
AND ENGLISH SCHOOLS,

THE WHOLE BEING OF THE VERY HIGHEST QUALITY,

BOTH AS TO IMPRESSION AND CONDITION.

TOGETHER WITH

SOME SUPERB DRAWINGS

BY

THE MOST CELEBRATED MASTERS

OF THE

DIFFERENT SCHOOLS OF EUROPE.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

S. LEIGH SOTHEBY & CO.

AUCTIONEERS OF LITERARY PROPERTY AND WORKS ILLUSTRATIVE OF THE FINE ARTS

AT THEIR HOUSE, 3, WELLINGTON STREET, STRAND,

On MONDAY, 29th of APRIL, 1850, and Eight following Days,
(Sunday excepted) at ONE o'Clock precisely each Day.

To be Viewed Four Days before the Sale, and Catalogues had at the Place of Sale;

And on the Continent;—at Amsterdam, of M. M. FRANÇOIS BUFFA ET FILS, *Kalverstraat*;
Bonn, M. WEBER, *New Thor, No. 56*; Bruxelles, M. M. WEBER ET VANDER KOLK, 19, *Galerie
du Roi, Passage St. Hubert*; Leipzig, M. RUDOLPH WEIGEL; Mannheim, M. M. ARTARIA ET
FONTAINE; Paris, M. DEPER, 19, *Quai Voltaire*, and Mr. E. RUTTER, 10, *Rue Louis le Grand*;
Vienna, M. M. ARTARIA ET CIE., *Kholmarkt*.

J. DAVY & SONS, Printers, 137, Long Acre, London.

CONDITIONS OF SALE.

- I. The highest bidder to be the buyer; and if any dispute arise between bidders; the lot so disputed shall be immediately put up again, provided the seller cannot decide the said dispute.
- II. No person to advance less than 1s.; above Five Pounds 2s. 6d.; and so on in proportion.
- III. The Purchasers to give in their names and places of abode, and to pay down 5s. in the Pound, if required, in part of payment of the Purchase-money; in default of which, the Lot or Lots purchased to be immediately put up again and re-sold.
- IV. The Sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.
- V. The Lots to be taken away at the Buyer's Expence, immediately after the Conclusion of the Sale; in default of which, Messrs. S. LEIGH SOTHEBY & JOHN WILKINSON will not hold themselves responsible if lost, stolen, damaged or otherwise destroyed, but they will be left at the sole risk of the Purchaser. If at the expiration of Two Days after the conclusion of the Sale, the Lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expence, the same as if re-sold, will be added to the amount at which they were bought. S. LEIGH SOTHEBY and JOHN WILKINSON will have the option of re-selling the Lots uncleared either by public or private sale, without any notice being given to the defaulter.
- VI. Upon failure of complying with the above conditions, the money required or deposited in part of payment shall be forfeited; and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulter at this sale.

Gentlemen who cannot attend the Sale, may have their Commissions faithfully executed by their humble Servants,

S. LEIGH SOTHEBY & JOHN WILKINSON,
Wellington Street, Strand.

J. W. Hawkins
CATALOGUE

OF

A PORTION OF THE
MAGNIFICENT COLLECTION
OF A
DISTINGUISHED AMATEUR.

FIRST DAY'S SALE.

*The numbers in Parentheses, unless otherwise expressed, refer to
Bartsch's Peintre Graveur.*

CHERUBINO ALBERTI.

LOT

- 10 . 1 The Expulsion of Adam and Eve, after *Caravaggio* (2); and two
of the Figures from Michael Angelo's Last Judgment
(67, 68), *remarkably fine* 3
- 14 . 2 A Sibyl (74); The Delphic Sibyl (75); Prophets (76, 77),
*unfinished plates, all after Michael Angelo, and extremely
fine* 4
- 9 . 3 Prometheus, after *Michael Angelo*, (92), *before the dedication*;
The Seasons, after *Caravaggio* (101, 104); Perseus and
the Head of Medusa (111), *proof before the inscription,*
&c., *very fine* 7
- 6 . 4 Angels, after *Caravaggio* (131); Fame (137), *proof before the
address*; other subjects (138, 141, 153), &c., *very fine* 6

H. ALDEGRAVER.

- 8 . 5 Set of the Parable of the Good Samaritan (40—43); Combat
between the Greeks and Trojans (70); and a Triton and
Sea-Nymphs (201), *extremely fine* 6

1. 18. o 6 Portrait of John of Leyden, King of the Anabaptists at Munster,
Le Prophète, (182)
 VERY FINE AND EXTREMELY RARE 1
2. 3. o 7 Portrait of Bernard Knipperdolling, one of the Chiefs of the
 Anabaptists at Munster (183)
 BRILLIANT IMPRESSION AND EXTREMELY RARE 1
1. 7. o 8 Portrait of Martin Luther (184),
 BEAUTIFUL IMPRESSION, AND IN THE MOST PERFECT
 CONDITION 1

ALBERT ALTDORFER.

7. 9 Christ expelling the Money-Changers (6); The Virgin and
 Child (14); St. Jerome (22); Tritons, &c. (31); Dido
 (42); and the Portrait of Martin Luther (61), *extremely*
fine 6

F. AMATI.

2. 10 St. Christopher (4), *first state before the inscription* 1

C. PLOOS VAN AMSTEL.

2. 3. o 11 A SELECTION OF SOME OF THE BEST SUBJECTS FROM THE
 CELEBRATED WORK OF THIS EMINENT AMATEUR, CON-
 TAINING ADMIRABLE FAC-SIMILES OF THE DRAWINGS
 OF BERGHEM, GERARD DOUW, OSTADE, REMBRANDT,
 AND OTHER DUTCH MASTERS, ORIGINAL IMPRESSIONS,
in a portfolio 47

ZOAN ANDREA.

2. 11. o 12 Seven Cupids with two Rams, with a rocky Landscape in the
 background (14)
 VERY FINE AND EXTREMELY RARE 1

ANONYMOUS MASTERS.

8. 13 Cupids, Sea Monsters, &c. *fine* 14
4. 6 14 Combat of Marine Deities (5); Boys with a Dog (4); a Child
 (5); Cupid (6); and Children playing (8, 10), *very*
fine, described by Bartsch in his tenth volume 6
5. 15 Man and Woman (12); Standard Bearer (13); Ornaments
 (15, 16, 22, 31), &c., *very fine and rare* 7
7. 16 Head of a Warrior (28); Ornaments (34, 35, 42), &c. *very*
fine and rare 5

- 8 17 The Destruction of Pharaoh, and Two Battle Pieces, by German Masters of the 16th century, unknown to Bartsch, extremely fine and rare 3
- 1 18 Small Prints of Ornaments, by anonymous German masters of the 16th century, unknown to Bartsch, very rare 5
- 2 19 Similar Ornaments, by unknown German Artists, &c., fine 6

G. AUDRAN.

- 15 20 Time discovering Truth, after N. Poussin,
FIRST STATE, before the drapery on the figure of Truth,
VERY FINE AND RARE 1

CAPTAIN BAILLIE, &c.

- 4 21 L'Histoire touchante, after Rembrandt; and the Duke of Marlborough's Children, by Barney, fine proof 2

BAKHUIZEN

1. 3. 22 Views of Amsterdam with shipping, &c. (1, 3, 5)
extremely fine 3

BALDINI.

1. 3. 23 Two of the Tarocchi Cards, Gramatica (38), and Mercurio (59), fine and rare, but the inscriptions have been cut off 2
13. 13. 6 24 TEN CUPIDS IN A VINEYARD GATHERING GRAPES AND MAKING WINE,
A MOST BEAUTIFUL PRINT, UNDESCRIBED AND PROBABLY UNIQUE 1

BALECHOU.

6. 6. 25 St. GENEVIÈVE, AFTER VANLOO,
BRILLIANT PROOF BEFORE ANY LETTERS, and with the marks of the Graver in the margin, EXTREMELY RARE 1
3. 5. 26 THE STORM, AFTER VERNET,
BRILLIANT IMPRESSION OF THE FIRST STATE, with the word *Compagine* instead of *Compagnie*, before the address and other alterations, VERY RARE 1

F. BARLOW.

11. 27 Portrait of E. Benlowes in an oval of palm leaves, an etching, very fine and rare 1

BARTOLOZZI.

7. 28 The Virgin and Child; infant Saviour sleeping, and Portrait of Guercino, fine proofs 3

14. 14. 5

1. 17. 0 29 THE DIPLOMA OF THE ROYAL ACADEMY, after *Cipriani*,
EXTREMELY FINE AND VERY RARE 1
3. 0 30 THE SILENCE, AFTER CARACCI,
SUPERB PROOF BEFORE ANY LETTERS 1
15. 31 MARY QUEEN OF SCOTS AND HER SON, after *Zuccaro*
extremely fine proof 1

N. BEATRICI.

1. 0 32 Antique Statue of Ocean (97),
BRILLIANT FIRST STATE, BEFORE THE PLATE WAS RE-
DUCED, measuring 15 p. 6 l. wide, by 11 p. 5 l. high,
unknown to *Bartsch*, and PROBABLY UNIQUE 1
7. 33 St. Paul, *undescribed*; Church of St. Peter's, by *Abaccio*, &c.
fine 4

J. BECKET.

12. 34 Portrait of Lady Williams, *whole length, very fine* 1

CORNELIUS BEGA.

- 8 35 Figures of Men and Women (2, 10, 11, 12, 13, 21, 24, 25),
extremely fine 8
7. 36 Peasants drinking, Interiors, &c. (29, 30, 33, 35)
extremely fine 4

B. BEHAM.

3. 5. 0 37 Portrait of Charles V, probably after *Titian* (60)
FIRST STATE, *before the monogram, very fine and rare* 1
2. 8. 38 Portrait of the Emperor Ferdinand I. (61)
FIRST STATE, *brilliant impression and very rare* 1

H. S. BEHAM.

1. 11. 0 39 St. Jerome (60, 62); St. Anthony (64), *first and second*
states, before and with the monogram, undescribed; and
St. Sebald (65), *first state, before the plate was reduced,*
extremely fine and rare 5
2. 0 40 Achilles and Hector (68); Dido, after *Raffaello* (80); Trajan
and Domitia (83, 84); The Judgment of Paris (89); and
a Battle (95), *first state, remarkably fine* 6
18. 41 The Labours of Hercules (96—107) *an extremely fine set, but*
wanting No. 105 11
10. 42 The Triumph (143); Death surprising a Female (146), and
the Three Women and Death (151), *sujets libres; Vases*
(239, 240, 241), *extremely fine* 7

- 13 . 43 Designs for Columns (247-251); Corinthian Column (252),
first and second states, &c., very fine . 9

BEICH.

- 4 . 44 Rocky Landscapes with Waterfalls, &c., fine . 4

J. BEIN.

- 10 . 45 The Virgin, after RAFFAELLE, fine proof before the letters . 1

DELLA BELLA, &c.

- 6 . 46 Battles, Heads of Animals, &c. ; The Copper Plate Printer, by
Abraham Bosse ; Incantation, after Teniers, by Benet,
very rare, &c. . 9

BERGHEM.

- 3 . 47 Portrait of Berghem suspended to a Tree, a Shepherd and
Shepherdess in the corner, fine drawing in black chalk, by
Gerard Van Nymegen, 1792, &c.
from Lord Aylesford's collection . 2

- 9 . 48 Portrait of Berghem, the Head a fine drawing in Indian ink, by
P. Van Blemmen, the accessories in sepia, by G. Van
Nymegen, 1791, from the same collection . 1

- 6 . 49 Berghem's Tomb, and Pilgrims strewing flowers over his grave,
fine drawings by G. Van Nymegen,
from the same collection . 2

- 16 . 50 The Drinking Cow (1), second state, before the address of Schenck,
very fine, with large margin . 1

- 7 . 51 The Drinking Cow (1), third state, with the address of Leon
Schenck,
brilliant impression, from Lord Aylesford's collection . 1

- 10 . 52 The Watering Cow (2), very fine, before the address . 1

- 2 . 53 The Watering Cow (2), before the address, extremely fine and
rare . 1

- 8 . 54 THE THREE COWS (3),
BRILLIANT FIRST STATE, before the work on the mountains,
&c., OF THE UTMOST RARITY, but unfortunately not in
good condition . 1

- 5 . 0 . 55 THE THREE COWS (3),
SUPERB IMPRESSION, before the name of Berghem,
EXTREMELY RARE, from Lord Aylesford's collection . 1

- 2 . 1 . 0 56 THE THREE COWS (3),
CAPITAL IMPRESSION, with the name of Berghem, VERY
RARE; with a scarce copy of a portion of the subject, from
the same collection . 2

- 15 . 57 THE BAGPIPER, called THE PEARL (4),
 VERY FINE IMPRESSION, with the name of Berghem, from
 Lord Aylesford's collection 1
- 2 . 6 . 58 MAN SEATED ON AN ASS, called the Return (5),
 BRILLIANT IMPRESSION, but with the sky, EXTREMELY RARE I
- 7 . 59 The Flute Player (6), before the number or address,
 very fine, from Lord Aylesford's collection 1
- 7 . 60 Man singing (12), three different impressions,
 from the same collection 3
- 15 . 61 Man singing (12a), two impressions, one remarkably fine 1
- 1 . 1 . 0 62 Cows (13); and Horses (14), FIRST STATES BEFORE THE
 INSCRIPTIONS, printed on blue paper, and heightened with
 white chalk, probably by the hand of Berghem himself,
 EXTREMELY FINE AND RARE; and the Watering Cow
 (15), second state, very fine 3
- 1 . 63 Heads of Goats (17, 18), second states, very fine,
 from Lord Aylesford's collection 2
- 2 . 64 Head of a Goat (19), very rare counterproof, with the copy by
 Bartsch, from the same collection 2
- 3 . 11 . 0 65 Set of Etchings of Sheep, called THE WOMAN'S BOOK (29-34),
 with the exception of No. 30, SUPERB FIRST STATES
 before the numbers, the first plate being before any inscrip-
 tion, EXTREMELY RARE, with an impression of the latter
 in the ordinary state 7
- 1 . 66 Shepherd seated on a Stone (35), first state, before the inscrip-
 tion, extremely rare, but not in good condition 1
- 10 . 67 Goats (36); and Sheep (45), the latter an unfinished early state,
 extremely rare 2
- 1 . 68 Heads of Goats, exquisite fac-simile drawings in pen and ink, by
 Jan Ditmar, after the excessively rare original etchings
 by Berghem; from Lord Aylesford's collection 2
- 2 . 6 69 Heads of Goats, &c., copies from rare etchings by Berghem, &c.,
 from the same collection 5

PRINTS AFTER BERGHEM.

*Nearly the whole of the following works of Berghem are from
 Lord Aylesford's collection.*

- 6 . 70 Landscapes with figures and cattle, imitations of Berghem's
 drawings, by Ploos Van Amstel, &c. 10
- 8 . 71 The Sportsman; and a Stag Hunt, by Dancker Danckerts,
 extremely fine 2

10 .	72	The Stag Hunt, by <i>Dancker Danckerts</i> , BRILLIANT PROOF BEFORE ANY LETTERS, <i>extremely rare</i>	1
8	73	The Sportsman; and the Stag Hunt, by <i>Dancker Danckerts</i> , <i>very fine</i>	2
1 . 1 .	74	Crossing the Brook; Man drinking; The Repose; and the Lobster Fishers, by <i>Dancker Danckerts</i> , with the first address, <i>extremely fine</i>	4
1/2	75	The Repose, <i>first state</i> , the plate larger; and the Lobster Fishers, by <i>Dancker Danckerts</i> , <i>extremely fine and rare</i>	2
8	76	Set of oblong Landscapes, with the title, by <i>Dancker Danckerts</i> , with a repetition of a mountainous scene, <i>first state</i> , before the clouds, <i>very fine</i>	5
1 . 1 . 0	77	Set of six oblong Landscapes, by <i>Dancker Danckerts</i> , <i>very fine</i> , with two counterproofs	8
9	78	Set of four oblong Landscapes, by <i>Dancker Danckerts</i> , <i>extremely fine</i>	4
3	79	Cows, Sheep, and other animals, by <i>Romeyn de Hooghe, &c.</i> , <i>very fine</i>	5
10 .	80	Upright subjects with animals, <i>J. D. Hertz excud.</i> ; and the Golden Age, by <i>P. Nolpe</i> , <i>very fine</i>	5
10	81	Vue près du Golfe de Tarente; Entretien de Voyage; Le Four a Brique, &c., by <i>ALIAMET</i> , <i>fine</i>	5
1/5	82	Ancien Port de Génes; Le Rachat de l'Esclave; Grande Chasse aux Cerfs, with the etching, by <i>ALIAMET</i> , <i>fine</i>	4
1/3	83	Passage du Rhin, by <i>Avelin</i> , with the etching; Deposition de Chasse, by <i>Basan, &c.</i> , <i>fine</i>	4
9	84	Embarquement des Vivres; Retour des Bestiaux; L'Abreu- voir, <i>fine proof</i> , &c., by <i>LE BAS</i>	4
10 .	85	The Four Times of the Day, by <i>LE BAS</i> , <i>very fine</i>	4
1 . 1 .	86	Le Retour á la Ferme, Embarquement des Vivres, and Les Satyres et Les Dryades, large landscapes, by <i>LE BAS</i> , <i>fine</i>	3
7	87	Returning from Market, by <i>Canot</i> , <i>fine proof and print</i>	2
11	88	Les Travaux de la Bergère; Le Repos du Berger, by <i>Charpen- tier</i> ; Le Troupeau Hollandais, by <i>Daudet, &c.</i> , <i>fine</i>	4
5 .	89	Le Passage du Bac; Le Gué; Riche Paysage; and Vue des Côtes de Nice, by <i>Daudet</i> , <i>fine</i>	4
19	90	Cattle crossing a Brook; and a Hawking Party, by <i>Delfos</i> , <i>fine proofs and prints</i>	5
1 . 12 . 0	91	Le Midi et Le Soir, by <i>Dequevauviller</i> , SUPERB PROOFS BEFORE THE LETTERS	2

19 .	92	Le Pâtre Amoureux, by <i>Duret</i> ; Les Plaisirs et Le Retour de Village, by <i>De Ghendt</i> , <i>fine proofs</i> ; Le Berger sans Malice, et Le Bain de la Bergère, by <i>S. Hill</i> , <i>fine</i>	5
6 .	93	Le Passage du Bac ; Le Depart pour la Chasse, by <i>Huquier</i> , with the <i>etchings</i> ; and L'Occupation de la Bergère, by <i>Laurent</i> , <i>fine</i>	5
1 . 1 . o	94	Les Ruines du Colisée ; Le Passage du Bac, <i>fine proof</i> ; and La Bohemienne Consultée, by <i>Laurent</i> , <i>fine</i>	3
10 .	95	Les Voyageurs ; Morning and Evening, by <i>Major</i> ; The Happy Peasant, by <i>Vivares</i> , &c., <i>fine</i>	7
8 .	96	Landscapes with cattle, by <i>Martenasi</i> , <i>Masquehier</i> , &c., including some <i>fine proofs</i>	6
8 .	97	L'Abreuvoir, et La Masure, by <i>Pelletier</i> ; Le Repos Villageois, by <i>Withe</i> , <i>fine proof</i> , &c.	4
7 .	98	Goats, Sheep, and other Animals, <i>copies from Berghem's etchings</i> , &c., by <i>different Artists</i>	22
1 .	99	Frontispieces to Books, Portions of Maps, &c., <i>from Berghem's designs</i> , very rare	27
3 .	100	Frontispieces to Books, Vignettes, &c., <i>from Berghem's designs</i> , very rare	18
		* * Many other fine Prints after Berghem's Pictures and Drawings will be found among the Works of SUYDERHOEF, CORNELIUS and JOHN VISSCHER, &c.	

ORIGINAL DRAWINGS BY DUTCH AND FLEMISH MASTERS.

L. BAKHUIZEN.

18 .	101	Fishermen in a breeze, with boats and a ship in the distance, a very fine drawing in <i>bistre</i>	1
8 . o . o	102	A Jetty, with boats, and a ship under sail, MAGNIFICENT DRAWING in <i>bistre</i> , OF THE VERY HIGHEST QUALITY	1

CORNELIUS BEGA.

3 .	103	Young Woman sitting in a chair, <i>fine drawing in black chalk</i>	1
8 .	104	Spirited Sketch of an Old Woman sleeping, and other heads, in black chalk, on blue paper, from <i>Baron Verstolk's collection</i>	1

BERGHEM.

- 6 6.0 105 ROCKY LANDSCAPE, WITH FIGURES AND CATTLE,
AN ADMIRABLE DRAWING, in *black chalk and indian ink*,
from the *West, Dimsdale and Esdaile collections*; with the
Print by Danckerts . 2

VAN BORESUM.

- 17 106 View of the Canal at Dort, with boats, &c.,
VERY FINE DRAWING with a *reed pen*, A NEAR APPROACH
TO THE FINE EFFECT PRODUCED BY REMBRANDT 1

BRAUWER (?)

- 1 107 Man sitting holding a glass, a *spirited oil sketch* . 1

S. DE BRAY.

- 10 108 Portrait of a Lady standing near a fountain,
A CAPITAL DRAWING, in *red and black chalk* . 1

VAN CAMPEN.

- 4 109 Entrance to a Dutch Farm, *fine drawing in colours*, from the
De Vos collection . 1

VANDER COOGEN.

- 1 15 110 Head of a Man, in *black and red chalk*, &c., full of *fine*
expression . 1

CUYP.

- 1 10 111 Cattle reposing in a Landscape, &c., *black chalk, washed with*
indian ink, very fine, from *Lord Wharnccliffe's collection* 1
5 112 Extensive Landscape with cattle, a *very fine drawing*, from
the same collection . 1
9-9 113 VIEW OF A CANAL, WITH A PASSAGE BOAT CROSSING, &c.,
A MOST CAPITAL DRAWING, in *black chalk, slightly washed*
with indian ink, by this EXQUISITE MASTER, WHOSE
WORKS ARE EXTREMELY RARE .

D. DALENS.

- 2 2 114 A pair of Landscapes, Views of Forest Scenery,
very fine drawings in black chalk and indian ink

~~ERHEIT.~~*Dietrich*

- 8 115 Landscapes with cattle and figures, *fine drawings in black chalk*

C. DUSART.

- 9 116 Street of a Village, and Interior with boors regaling, on the
same sheet, in *colours, &c., fine* . 2

- | | | | |
|----------------------------------|-----|--|---|
| / | 117 | Head of a Man, <i>circular drawing in bistre, extremely spirited</i> | 1 |
| /5 | 118 | Peasant singing, with other figures approaching him, <i>fine drawing in bistre, and a capital specimen of the style of this Artist, closely approaching that of Ostade</i> | 1 |
| / . 12 . 0 | 119 | A pair of Heads of old Men, <i>most spirited drawings in colours</i> | 2 |
| / . 2 . | 120 | Half-length Figure of a Peasant, with his hands in his pockets, <i>also a most spirited drawing in colours</i> | 1 |
| 4 . 6 . 0 | 121 | Man sitting in a chair, laughing, and holding a bottle in one hand and a pipe in the other | 1 |
| A MOST SUPERB DRAWING IN COLOURS | | | 1 |

EVERDINGEN.

- | | | | |
|-----------|-----|--|---|
| / . 2 . | 122 | Boats in a fresh breeze, a town in the distance, <i>fine drawing in pen and bistre</i> | 1 |
| 2 . 0 . | 123 | A pair of upright Drawings of Norwegian Scenery, <i>very fine, from Mr. Beckford's collection; and a small clever Drawing of a Cottage on the Banks of a River</i> | 3 |
| /3 . | 124 | Rocky Scenery in Norway, with a Peasant walking, <i>a masterly drawing in pen and bistre</i> | 1 |
| /8 . | 125 | Water Mills in a Forest in Norway, <i>also a masterly drawing in pen and bistre</i> | 1 |
| /6 . | 126 | Grand Landscape, with fir trees in the foreground, probably a View in Norway, <i>very fine pen drawing, washed with indian ink</i> | 1 |
| / . 1 . 0 | 127 | Rocky Landscape with water, and fishermen in boats, <i>very fine pen drawing, washed with bistre, on blue paper, from Mr. Udney's collection</i> | 1 |

** A continuation of the Drawings by Dutch and Flemish Masters will be found at page 32.

PRINTS.

BERNARD.

- | | | | |
|------|-----|--|---|
| /5 . | 128 | The Adoration of the Shepherds, after REMBRANDT, <i>mezzotint, proof, and extremely rare</i> | 1 |
|------|-----|--|---|

BERVIC.

- | | | | |
|-----------|-----|---|---|
| / . 7 . 0 | 129 | NESSUS AND DEJANIRA, AFTER GUIDO,
SUPERB PROOF BEFORE ANY LETTERS, <i>with the exception of the names of the Artists, EXTREMELY RARE</i> | 1 |
|-----------|-----|---|---|

J. BINCK.

- | | | | |
|------|-----|---|---|
| /0 . | 130 | David and Bathsheba (6); The Virgin and Child (20); Cupid (47); Woman sitting (53); and the Infant Saviour, <i>undescribed, very fine</i> | 5 |
|------|-----|---|---|

BISCAINO.

- 14 . 131 Moses in the Bulrushes (2); The Nativity (7), *before the address*; and the Adoration of the Magi (9), *very fine* 3
 5 . 132 The Holy Family (21, 22); Marriage of St. Catherine (33); and St. Jerome (34), *very fine* . 4

G. BLEKER.

- 15 . 133 The Market Carts (11, 12), *very fine and rare* . 2

A. BLOTELINGH.

- 9 . 134 Head of one of Rubens's Children, *erroneously called the Duke of St. Albans*; Studies of Heads; and Portrait of Cocceius, after *Palamedes*, *fine proof* . 3
 6 . 135 Portraits of Govart Flinck, and H. Langelius, after *F. Hals*, *very fine* . 2
 14 . 136 Portrait of Admiral Van Tromp, after *Sir P. Lely*,
 A MOST BRILLIANT IMPRESSION . 1
 11 . 137 Portraits of Admiral de Ruyter, and the Earl of Warrington, *mezzotints, very fine* . 2

F. VAN BOCHOLT.

- 5 . 138 ST. ANDREW HOLDING HIS CROSS (7),
 MAGNIFICENT IMPRESSION, IN THE MOST PERFECT CON-
 DITION, AND EXCEEDINGLY RARE . 1

BOISSIEU.

- 2 . 139 Landscape, after *Ruisdael*; another Landscape, *fine proof*,
 and a Portrait, after *Van Dyck*, *fine* . 3

FERDINAND BOL.

- 5 . 12 . 140 ABRAHAM'S SACRIFICE (1), *the large plate*,
 A MAGNIFICENT IMPRESSION, in *admirable condition*,
 EXTREMELY RARE, *from Lord Aylesford's collection* 1
 5 . 141 Gideon's Sacrifice (2), *third state, a brilliant impression* 1
 7 . 142 The Family (4), *very fine, from Lord Aylesford's collection* 1
 5 . 15 . 143 THE PHILOSOPHER (6),
 BRILLIANT IMPRESSION, in *perfect condition*, EXTREMELY
 RARE, *from Lord Aylesford's collection* . 1
 13 . 144 The Astrologer (8), *very fine, from the same collection*,
 "Morceau très rare," BARTSCH . 1
 19 . 145 Portrait of a Young Man (12),
very fine, from the same collection . 1
 17 . 146 Man in a cap (13), *beautiful impression, from the same collection* 1

BOLSWERT.

1	6	o	147	The Education of the Virgin, after RUBENS, <i>very fine, with the address of Vanden Enden</i>	1
5	5	o	148	The Marriage of the Virgin, after RUBENS, SUPERB PROOF BEFORE ANY LETTERS, EXTREMELY RARE	1
	19		149	The Adoration of the Magi, after RUBENS, <i>very fine, with the address of Vanden Enden</i>	1
1	18	o	150	The Virgin and Child, with St. John and St. Anne, after RUBENS, <i>very fine, with the address of Vanden Enden, and a counter- proof with the address of Hendrix</i>	2
1	o	o	151	The Holy Family, the Virgin and Child, &c., after RUBENS, <i>very fine</i>	3
2	3	o	152	The Return from Egypt, and the Resurrection, after RUBENS, <i>very fine, with the address of Vanden Enden</i>	2
3	o	o	153	THE MIRACULOUS DRAUGHT, after RUBENS, from the picture at Malines, engraved on two plates, SUPERB IMPRESSION, in the first state, with large margin	1
				** The original sketch of the head of the Apostle to whom the Saviour is speaking, will be found among the drawings by Rubens in this collection, lot 1297	
3	16	o	154	CHRIST ON THE CROSS, after RUBENS, SUPERB PROOF BEFORE ANY LETTERS, EXTREMELY RARE, from the Paignon-Dijonval collection	1
	13		155	St. Catherine, St. Barbara, and two Landscapes, after RUBENS, <i>very fine</i>	4
3	o	o	156	CHARITY, after VAN DYCK, BRILLIANT PROOF BEFORE ANY LETTERS, <i>very rare</i>	1
	19		157	Busts of the Cæsars, of Ancient Philosophers, Orators, &c., <i>remarkably fine</i>	12

SECOND DAY'S SALE.

(The numbers in parentheses, unless otherwise expressed, refer to
Bartsch's *Peintre-Graveur*.)

GIULIO BONASONE.

LOT			
4	158	Moses striking the Rock, after <i>Parmigianino</i> (5), <i>very fine</i>	1
2 . 4	159	Moses striking the Rock, after <i>Parmigianino</i> (5), MOST BRILLIANT IMPRESSION	1
1 . 14	160	The Resurrection, <i>designed and engraved by Bonasone</i> (45), <i>extremely fine</i>	1
6	161	The Holy Family, after <i>Parmigianino</i> (54), <i>very fine</i> ; and the Marriage of St. Catherine, <i>after the same</i> (47)	2
1 . 6	162	The Holy Family with St. John, after <i>Raffaelle</i> (59), <i>very fine and rare</i>	1
2	163	The Virgin and Child, with St. John and St. Jerome (62), from the picture by <i>Parmigianino</i> , in the <i>National Gallery</i> , <i>fine</i>	1
19	164	The Virgin and Child, with St. John and St. Jerome (62), <i>after Parmigianino, as above</i> , <i>brilliant impression, and extremely rare</i>	1
2 . 2 . 0	165	The Virgin and Child at the foot of a Tree, after <i>Titian</i> (67), <i>a beautiful impression of this extremely rare print</i>	1
12	166	The Repose in Egypt, after <i>Titian</i> (69), <i>very fine</i> , <i>from Mr. Hibbert's and Sir M. Sykes's collections</i>	1
14	167	St. Paul (71); and St. Paul preaching (72), after <i>Pierino del Vaga</i> , <i>very fine, from the Duke of Buckingham's collection</i>	2
15	168	St. Peter and St. John at the Beautiful Gate, after <i>Pierino del Vaga</i> (73), A MOST BRILLIANT IMPRESSION	1
1 . 11	169	St. Cecilia and other Saints, after <i>Raffaelle</i> (74), <i>very fine and rare</i>	1
3 . 0 . 0	170	CIRCE AND THE MARINERS, after <i>Parmigianino</i> (86), SUPERB PROOF, <i>before the name of Parmigianino, before the angles, &c., unknown to Bartsch, OF THE UTMOST RARITY, from Sir Peter Lely's and the Duke of Buckingham's collections</i>	1

- 1 . 1 . 0 171 THE TRIUMPH OF LOVE, *designed and engraved by Bonasone*,
(106),
MAGNIFICENT FIRST STATE, *before the address, undescribed*
by Bartsch, of which it is believed only one other impression
exists 1
- 2 . 9 . 0 172 The Judgment of Paris, *designed and engraved by Bonasone*
(112),
A MOST BEAUTIFUL IMPRESSION, *probably the finest known*,
and EXTREMELY RARE 1
- 2 . 173 Subject from the History of Juno (114); and the Busts of
Jupiter and Juno (135, 136), *extremely fine and rare* 3
- 5 . 174 Statues of Leda, Diana, and a Muse (140-143),
MOST BRILLIANT IMPRESSIONS, AND EXCESSIVELY RARE 4
- 9 . 175 Venus attired by the Graces, after *Raffaelle* (167),
very fine and rare 1
- 5 . 176 Saturn, or rather Time, seated on the Clouds (169),
very fine, and extremely rare 1
- 14 — — 177 Ulysses and Calypso, with Mercury descending from the
Heavens, *designed and engraved by Bonasone* (171),
SUPERB UNFINISHED PROOF, *before the sky was continued*
down to the back ground, unknown to Bartsch, and PRO-
BABLY UNIQUE, from Sir Peter Lely's, Sir Mark Sykes's,
and the Duke of Buckingham's collections 1
- 1 . 11 . 0 178 THE PORTRAIT OF RAFFAELLE (347),
first state before the address, EXTREMELY RARE 1

BORGOGNONE.

- 19 . 179 Set of small Battles (*Dumesnil* 1-8), *very fine* 8
- 18 . 180 Larger Battles (9, 10, 11), *extremely fine* 3

J. BOTH.

- 1 . 14 . 0 181 Upright Landscape (3), *with the address of Matham*; and two
oblong Landscapes (5, 7), *fine proofs before the name of*
Both 3

A. BRAUWER.

- 2 . 6 182 A Peasant laughing, *etching by Brauwer, fine and rare* 1

SOLOMON DE BRAY.

- 1 . 1 . 0 183 His own Portrait, *a woodcut, very fine* 1

B. BREENBERG.

- 10 . 184 Small Landscape with Ruins (5), &c., *fine* 2

- 4 4. 0 185 JOSEPH DISTRIBUTING CORN IN EGYPT, THE ORIGINAL
ETCHING, on two sheets,
VERY FINE, AND OF THE UTMOST RARITY . 1

G. A. DI BRESCIA.

- 7 . 186 Four Nymphs dancing, after *Mantegna* (20), *very fine and rare* 1
1 . 1 . 0 187 The figures of Cupid and Psyche, from the Feast of the Gods,
painted by *Raffaello in the Farnesina at Rome, unknown*
to Bartsch, very fine and extremely rare . 1

F. BRICCIO.

- 5 . 188 The Repose in Egypt, after *Coreggio* (4), *first state, very fine* 1

J. G. BRONCKHORST.

- 3 . 13 . 6 189 The Crucifixion, after *Poelenberg* (1),
MOST BRILLIANT IMPRESSION, AND EXTREMELY RARE 1
2 . 190 Portrait of M. de Merwede, an octagon plate, *undescribed by*
Bartsch, and very rare . 1

HANS BROSAMER.

- 1 . 11 . 0 191 The Crucifixion (6),
A MOST BRILLIANT IMPRESSION, AND OF GREAT RARITY 1
5 . 192 Laocoon (15); and a Village Festival, a circular plate,
undescribed, fine . 2

A. BROWNE.

- 1 . 5 . 0 193 Portrait of Samuel Butler the Poet, *mezzotint, no inscription*
beneath, very fine . 1

THE MASTER OF THE CADUCEUS.

- 1 . 10 . 0 194 Judith holding the Head of Holophernes (1),
EXTREMELY FINE AND VERY RARE . 1
7 . 195 The Holy Family (5), *fine and rare* . 1
1 . 12 . 0 196 Woman holding a distaff, or more probably Eve carrying
Cain (10), BRILLIANT IMPRESSION AND VERY RARE 1
2 . 4 . 0 197 Venus holding a Mirror (12),
BRILLIANT IMPRESSION, AND VERY RARE . 1
1 . 0 . 0 198 Three Men fastened to a Tree (17), *fine and rare* 1
2 . 18 . 199 Mars, Venus, and Cupid (20),
VERY FINE AND EXTREMELY RARE . 1
1 . 19 . 0 200 Victory lying surrounded by Trophies (23),
VERY FINE AND EXTREMELY RARE . 1

CALLOT.

15	-	201	Set of the History of the Prodigal Son, <i>very fine</i>	11
1.	1.	o 202	Set of Christ and the Apostles, <i>fine proofs before the numbers, with the title</i>	16
7.		203	Small subjects from the Life of Christ, <i>fine proofs before the inscriptions</i>	8
9.		204	Set of the Passion of Our Lord, <i>remarkably fine impressions</i>	7
3.		205	Small subjects of Penitents, <i>very fine</i>	6
1.	8.	o 206	Capitano de Baroni, set of figures of Beggars, &c., <i>brilliant impressions, with large margins</i>	24

DOMENICO CAMPAGNOLA.

5	-	a	o 207	The Descent of the Holy Ghost (3), MAGNIFICENT IMPRESSION AND EXTREMELY RARE	1
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CANOT, &c.

1.	o	o	208 Set of Sea Pieces, after <i>W. Van de Velde</i> , FINE PROOFS WITH LARGE MARGINS	4
2.			209 Sea Port, after <i>Claude</i> ; others by <i>Byrne, Claussin, &c.</i>	5

CANTARINI.

3.	6	210	Repose in Egypt (4); Holy Family (7, 9, 12); St. Francis (25), <i>fine proof, &c.</i>	6
5.		211	St. Francis (26); Miracle of St. Benedict (27); others (28, 34), &c., <i>fine</i>	7

AGOSTINO CARACCI.

/3	.	o 212	The Holy Family, after his own design (43), <i>very fine and rare</i>	1
<p>*** "Cette pièce a été gravée en 1597, par Aug. Carrache sur son propre dessein; il était pour lors dans sa plus grande force, la tête de S. Joseph surtout est touché avec grand art."—BARTSCH.</p>				
1.	3	o 213	The Temptation of St. Anthony, after <i>Tintoret</i> (63), <i>extremely fine</i>	1
/4		214	The Extasy of St. Francis, after <i>Vanni</i> (67), <i>very fine</i>	1
<p>*** Augustin Carrache a gravé cette admirable pièce dans le temps de sa plus grande force."—BARTSCH.</p>				
3.	8.	o 215	St. Jerome in Penitence (75), <i>one of the last plates commenced by Agostino Caracci, and left unfinished at his death,</i> AN EXCEEDINGLY RARE IMPRESSION of this exquisite plate <i>in the state in which it was left by Agostino Caracci; in admirable condition</i>	1

- 4 . 216 St. Jerome in Penitence (75),
counterproof of the preceding state, extremely rare 1
- 18 . 217 St. Jerome in Penitence (75)
BRILLIANT IMPRESSION of the plate as finished by Francesco
Briccio, but the inscription is cut off 1
- 3 . o . o 218 St. Jerome, after *Tintoret* (76),
FIRST STATE before the address, not described by *Bartsch*, A
MOST BRILLIANT IMPRESSION of one of the principal
works of this master; from *Mr. Beckford's* collection 1
- 6 . 219 Dead Christ, after *P. Veronese* (102), and the Virgin with
two Saints (105), fine 2
- 2 . 18 . o 220 Venus and Cupid (115); Mercury and the Graces (117), and
Mars and Minerva (118), after *Tintoret*, extremely fine 3
- * * " *Cette pièce (117) et la suivante (118) sont les plus belles
productions d'Augustin Carrache.*"—BARTSCH.

ANNIBAL CARACCI.

- 3 . 221 Susanna and the Elders (1), very fine 1
- 14 . 222 Christ crowned with Thorns (3), before the address, very fine 1

CARAGLIO.

- 4 . 16 . o 223 The Holy Family, after *Raffaello* (5),
BRILLIANT IMPRESSION in the first state, before the shadows
on the cradle, EXTREMELY RARE 1
- 1 . 14 . o 224 Mercury (36),
fine proof before the inscription, undescribed by *Bartsch*, and
very rare 1
- 1 . 11 . o 225 Alexander and Roxana, after *Raffaello* (62),
very fine and extremely rare 1

E. S. CARMONA.

- 15 . 226 Rubens's Child sitting in a chair, fine proof before any letters;
from *M. Debois's* collection 1

UGO DA CARPI, &c.

- 3 . 227 Hercules expelling Envy, after *Peruzzi*, &c., *chiaroscuro* prints,
rare 2

GIULIO CARPIONI.

- 1 . 228 The Virgin and Child (7), and St. Francis (11), fine 2

CASTIGLIONE.

- | | | | |
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| 3 . | 229 | The Adoration of the Shepherds (11), and a Landscape with a flock of Sheep (29), <i>fine</i> | 2 |
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CATTERMOLE.

- | | | | | |
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| 2 . | 6 . | o | 230 CATTERMOLE'S PORTFOLIO, Twelve Drawings on stone, in lithotint, by G. CATTERMOLE, <i>mounted as drawings</i> | 12 |
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CHAMBERS.

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| 5 . | 231 | Lions and a Dog, after RUBENS, <i>fine proof</i> | 1 |
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CHEREAU.

- | | | | | |
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| 1 . | 17 . | o | 232 The Virgin and Child with St. John, after RAFFAELLE, <i>fine proof before any letters</i> , EXTREMELY RARE | 1 |
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CLAUDE.

(The Numbers from M. Robert-Dumesnil's Peintre Graveur Français.)

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|------|------|---|---|---|
| 1 . | 11 . | o | 233 The Flight into Egypt (1), <i>second state</i> ,
BRILLIANT IMPRESSION, <i>with large margin</i> | 1 |
| 1 . | 1 . | o | 234 Cattle drinking (4), <i>first state</i> ,
AN EXTREMELY FINE IMPRESSION | 1 |
| 1 . | 6 . | o | 235 The Dance upon the banks of a River (6), <i>with the number</i> ,
<i>but an extremely fine old impression</i> | 1 |
| . . | 10 . | o | 236 The Shipwreck (7), <i>with the number</i> , <i>but very fine</i> | 1 |
| 1 . | 5 . | o | 237 Landscape with a Man drawing (9), <i>with the number</i>
A BRILLIANT IMPRESSION | 1 |
| 4 . | 2 . | o | 238 The Dance under the Trees (10), <i>second state</i> ,
AN EXCEEDINGLY FINE IMPRESSION, <i>with good margin</i> | 1 |
| 16 . | | | 239 Sea Port with a Lighthouse (11), <i>second state</i> , <i>very fine</i> | 1 |
| 1 . | 2 . | o | 240 The Robbers (12), <i>third state</i> , <i>very fine</i> | 1 |
| 1 . | 5 . | o | 241 Sea Port with a large Tower (13), <i>second state</i> ,
CAPITAL IMPRESSION, <i>and very rare</i> | 1 |
| 3 . | 3 . | o | 242 The Wooden Bridge (14), <i>second state</i> ,
BRILLIANT IMPRESSION, <i>with large margin</i> | 1 |
| 1 . | 2 . | o | 243 Landscape with figures and cattle (16), <i>second state</i> , <i>very fine</i>
<i>and rare</i> | 1 |
| 4 . | o . | o | 244 LARGE LANDSCAPE, WITH A SHEPHERD, SHEPHERDESS
AND CATTLE (21),
SECOND STATE, <i>before the name</i> , <i>with the Town, &c.</i> , VERY
FINE AND RARE | 1 |
| . . | 8 . | | 245 Large Landscape (21), <i>fourth state</i> , <i>fine</i> | 1 |

- 1 . 6 . 246 The Goats (26, 27) *first states, very fine and rare ; from Mr. Stewart's and Mr. Seguier's collections* . 2
 . 10 . 247 The Goats (26, 27) ; Small subjects (39, 40), &c. *fine* 4

CORNELIUS CORT.

- . 5 . 248 St. Jerome in Penitence, after *Titian, very fine* 1

THE MASTER OF THE CRAB.

- 2 . 10 . 249 THE SAVIOUR TAKING LEAVE OF HIS MOTHER (5),
 FINE AND EXTREMELY RARE 1

LUCAS CRANACH.

- 1 . 3 . 250 The Penitence of St. Chrysostom, *engraved on copper (1), remarkably fine and extremely rare ; from Mr. Coningham's collection* 1
 1/6 . 251 A portion of the Set of the Passion of Christ (6—20), *woodcuts, very fine* 8
 1/1 . 252 Portraits of Melanchthon (153, 154) ; the Dukes of Saxony, &c. *woodcuts, very fine* 5

C. VAN DALEN.

- 1/6 . 253 The Doctors of the Church, after *Rubens ; and the Portrait of Sylvius, very fine* 2
 . 1/6 . 254 Portrait of Charles II, after *Nason, very fine* 1
 2 . 10 . 255 Portrait of Boccaccio, after *Titian, from the picture at Hampton Court*
 BRILLIANT PROOF BEFORE ANY LETTERS, *with large margin* 1

DELPH.

- 1 . 3 . 256 Portrait of the Prince of Nassau, *fine proof before any letters, &c.* 2

C. DE DERVET.

- 1/1 . 257 Mars and Minerva on horseback, *a fine etching, undescribed by Dumesnil, and very rare* 1

DESNOYERS.

- 3 . 4 . 258 ST. CATHERINE OF ALEXANDRIA, after RAFFAELLE, *from the picture formerly in Mr. Beckford's collection, and now in the National Gallery,*
 FINE PROOF, WITH OPEN LETTERS, *on india paper* 1

N. DE SON.

1. 17. 0 259 The Front of the Cathedral of Rheims, A MOST INTERESTING
PRINT, BRILLIANT IMPRESSION, *with large margin*, AND
EXTREMELY RARE 1

L. DE DEYSTER.

5. 260 Hagar (1), and the Magdalen (5), *very fine* 2

DIETRICH.

16. 261 The Descent from the Cross; St. Jerome; the Nativity;
Strolling Musicians, &c., *fine* 6
4. 262 Landscapes with figures, cattle, &c. *fine* 7

P. DREVET.

4. 0. 0 263 PORTRAIT OF CARDINAL BOSSUET, *whole length, after RIGAUD*,
FIRST STATE, with the words *Constorrianus* instead of *Con-*
sistorianus, *Trecenses* instead of *Trecensis*; before the top
of the chair was finished, &c.; called in France, "*épreuve*
au fauteuil blanc"; REMARKABLY FINE AND EXTREMELY
RARE 1

J. LE DUCQ.

7. 7. 0 264 Set of eight Etchings of Landscapes with dogs (1—8)
VERY FINE AND EXTREMELY RARE 1
7. 265 Female holding a Cup, probably intended for Pandora, attri-
buted to Le Ducq, but not mentioned by Bartsch,
very fine and rare 1

ALBERT DURER.

10. 266 Portrait of Albert Durer, painted by *Himself*, and engraved
by *Lucas Kilian*, a *very fine impression* 1
5. 267 Portrait of Albert Durer, by *Forster*, *fine engraver's proof*;
and of *Holtzchuber*, by *Wagner* 2
17. 268 Adam and Eve (1), *the copy by Wierix, fine* 1
5. 10. 0 269 THE PASSION OF OUR LORD (3—18)
BRILLIANT IMPRESSIONS AND VERY RARE 16
19. 270 The Man of Sorrows, *an etching (21), remarkably fine* 1
1. 10. 0 271 The Crucifixion (24)
EXTREMELY FINE AND RARE 1

Lawrence

- 2 . . . 272 THE CRUCIFIXION, *in outline, undescribed by Bartsch, and VERY RARE, from Mr. Ottley's and Baron Verstolk's collections* 1

* * Under the print is the following note in the hand-writing of Mr. Ottley :—

"This very curious print is not mentioned by Bartsch:—after examining it very carefully, and confronting it with an unfinished impression of the Adam and Eve of Albert Durer, the greater part in outline only, I strongly incline to think it a plate left in this state at his death, or very nearly so; for I think it possible that here and there, some of the lines may have been injudiciously strengthened by a less learned Artist. The naked figure of Christ especially, is drawn with very great intelligence, and the feet in particular are outlined so exactly in the manner of those of the Eve, as to leave, I think, very little doubt that IT IS BY THE HAND OF DURER."

- 4 . 4 . . 273 THE PRODIGAL SON (28),
SUPERB IMPRESSION, AND EXTREMELY RARE 1

- 3 . . . 274 THE HOLY FAMILY WITH A BUTTERFLY (44),
MAGNIFICENT IMPRESSION, AND EXTREMELY RARE 1

- 19 . 275 St. George (54), and St. Sebastian (55), VERY FINE 2

- 16 . 276 St. Anthony sitting reading (58), *fine and very rare* 1

- 3 . 4 . . 277 ST. GENEVIÈVE (63),
A BRILLIANT IMPRESSION, IN THE MOST PERFECT CON-
DITION 1

- 15 . 278 The Four naked Women (75), *extremely fine* 1

- 9 . 279 The Little Courier (80), *a very fine impression* 1

- 18 . 280 The Lady on horseback (82), and the Peasant and his Wife
(83), *very fine* 2

- 14 . 281 The Three Peasants (86), and the Peasant at Market (89),
very fine 2

- 2 . 15 . . 282 Lady and Gentleman walking, with Death behind a tree (94),
SUPERB IMPRESSION, AND VERY RARE 1

- 1 . 10 . . 283 Portrait of Albert of Mayence (102), *very fine, and extremely rare*

- 19 . 284 The Nativity, Holy Family, St. Jerome, &c., *woodcuts, very fine* 5

DRAWINGS BY ALBERT DURER.

- 1 . . . 285 THE AGONY IN THE GARDEN,
A MOST SPIRITED DRAWING IN PEN AND INK; *from Count Fries's collection* 1

- 1 . 3 . . 286 MARY MAGDALEN, AND ST. NICHOLAS, *whole-length figures, SUPERB DRAWINGS in black chalk, from Sir Thomas Lawrence's collection* 2

1. 1. 0 287 WHOLE-LENGTH FIGURE OF AN APOSTLE *holding a book,*
dated 1525,
AN ADMIRABLE DRAWING IN BLACK CHALK, &c., *from Sir*
Thomas Lawrence's collection 1
3. 3. 0 288 THE VIRGIN AND CHILD,
TWO MOST EXQUISITE STUDIES *in pen and ink, mounted on*
the same sheet, from the same collection 2
3. 0. 0 289 STUDY OF THE VIRGIN EMBRACING THE CROSS, *dated 1523,*
A SUPERB DRAWING, *full of exquisite feeling, in black and*
white chalk, on green paper, from the same collection 1
10. 6. 290 STUDY OF A PORTION OF THE FIGURE OF THE VIRGIN,
dated 1521,
MAGNIFICENT DRAWING *in black and white chalk, from the*
same collection 1
2. 15. 0 291 A SAINT PERFORMING A MIRACLE,
a spirited drawing in pen and ink, from Count Fries's collection 1
- . 2. 292 A SOLDIER STANDING AT THE FOOT OF THE CROSS, *dated*
1523,
A MOST SPIRITED STUDY *in pen and ink, from Sir Thomas*
Lawrence's collection 1
4. 10. 0 293 A CAPITAL DRAWING OF A MAN'S HEAD, *from the same*
collection 1
5. 2. 6 294 BUST OF A BALD-HEADED MAN,
SUPERB DRAWING *in black and white chalk, from the same*
collection 1
16. 10. 0 295 PORTRAIT OF A YOUNG MAN,
A MAGNIFICENT DRAWING *in black and white chalk, from*
the same collection 1
5. 0. 0 296 *Drawing of Marigolds and other Flowers in colours, exquisitely*
pencilled, from the same collection 1
1. 5. 0 297 AN EXQUISITE DRAWING OF A LILY, *in colours, dated 1526,*
from the same collection 1
12. 12. 0 298 AN ELABORATE DRAWING IN COLOURS OF A DEAD BIRD,
dated 1515, from the same collection 1

DRAWINGS BY GERMAN MASTERS.

ALBERT ALTDORFER.

- 9 . 299 St. Andrew seated on a throne, *fine drawing in pen and ink, heightened with white, from Mr. Beckford's collection* 1

HANS SEBALD BEHAM.

- 15 . 300 Whole-length figure of St. Paul leaning on his sword, *a remarkably fine drawing* 1

LUCAS CRANACH.

- 8 . 0 . 0 301 HEAD OF AN OLD MAN,
A SPLENDID DRAWING IN COLOURS, *on a red ground* 1
3 . 0 . 0 302 Studies of Heads of two old Men and a Child,
A REMARKABLY SPIRITED DRAWING *in pen and ink, heightened with white* 1
6 . 303 Studies of two Female Figures, *very fine* 1

HANS BALDUNG GRUN.

- 15 . 304 The Virgin and Child with a female Saint, *a fine drawing in pen and ink, from Baron Verstolk's collection* 1

TOBIAS STIMMER.

- 12 . 305 Subject from the Old Testament, and Shield of Arms, *fine drawings intended as designs for stained windows* 2
1 . 1 . 0 306 A Warrior standing, and a Shield of Arms, *fine drawings for the same purpose* 2
1 . 1 . 0 307 Shields of Arms, *fine drawings for the same purpose* 2
3 . 0 . 0 308 The Arms of Berne with supporters, and a Warrior with a shield of arms, *fine drawings for the same purpose* 2
10 . 6 309 Shields of Arms, &c., *fine drawings for the same purpose* 2

JOHN WIERIX.

- 2 . 5 . 0 310 Portrait of a Lady,
A MOST ELABORATE DRAWING *in pen and ink, from Baron Verstolk's collection* 1

THIRD DAY'S SALE.

(The numbers in parentheses, unless otherwise expressed, refer to
Bartsch's *Peintre-Graveur*.)

CORNELIUS DUSART.

LOT

13. 311 Interior with Boors carousing (15), a remarkably fine old impression 1
2. 1. 0 312 Exterior with Boors carousing, (*Le tabac présenté*) (19), mezzotint, EXTREMELY FINE AND RARE 1
8. 5. 0 313 SET OF THE TWELVE MONTHS OF THE YEAR (20—31), mezzotints,
BRILLIANT PROOFS before the inscriptions, EXTREMELY RARE 12
17. 314 Man and Woman seated conversing, mezzotint, unknown to Bartsch, very fine and rare 1
16. 315 An old Woman holding a bottle, mezzotint, unknown to Bartsch, very fine and rare 1
15. 316 Man holding a pipe, mezzotint, unknown to Bartsch, very fine and rare 1
18. 317 An old Man singing, small mezzotint, unknown to Bartsch, very fine and rare 1
9. 318 Interior with Peasants playing at backgammon, and an Interior with a woman holding a candle, mezzotints, the latter by Gole, very fine 2
16. 319 Man skating, and a Woman skating, mezzotints by Gole, fine proofs 2

J. DUVET.

2. 7. 0 320 St. Sebastian, St. Anthony, and St. Roch (10), an unfinished plate,
SUPERB IMPRESSION, in beautiful condition, AND EXTREMELY RARE 1
3. 9. 0 321 Battle between the Lion, the Dragon, the Bear, the Tiger, and the Unicorn (44), attributed by Bartsch to DUVET, but undoubtedly the work of some GREAT ITALIAN ARTIST, most probably after a drawing by LIONARDO DA VINCI.
THIS IMPRESSION IS OF THE VERY HIGHEST QUALITY, AND OF EXTREME SCARCITY 1

R. EARLOM.

- | | | | |
|------|-----|--|---|
| 8 . | 322 | Susanna and the Elders, after REMBRANDT,
BRILLIANT PROOF . . . | 1 |
| 17 . | 323 | The Infant Saviour and St. John, after GUIDO,
FINE PROOF . . . | 1 |
| 10 . | 324 | Portrait of Rembrandt, after <i>himself</i> ,
BRILLIANT PROOF . . . | 1 |

EDELINCK.

- | | | | |
|------------|-----|--|---|
| 2 . 14 . o | 325 | THE HOLY FAMILY, AFTER RAFFAELLE, <i>from the picture in the Louvre</i> ,
MAGNIFICENT IMPRESSION, IN THE FIRST STATE, BEFORE
THE ARMS OF COLBERT, EXTREMELY RARE . . . | 1 |
| 2 . 5 . o | 326 | THE HOLY FAMILY, AFTER LE BRUN, <i>called the Benedicite</i> ,
SUPERB FIRST STATE, BEFORE ANY INSCRIPTION BENEATH,
VERY RARE . . . | 1 |
| 6 . 15 . o | 327 | THE PENITENT MAGDALEN, AFTER LE BRUN,
SUPERB PROOF BEFORE THE LETTERS AND THE BORDER,
(<i>second state of Dumesnil</i>), EXCESSIVELY RARE . . . | 1 |
| 3 . 3 . o | 328 | Portrait of John Dryden, after Kneller,
A BRILLIANT IMPRESSION . . . | 1 |

JOSIAS ENGLISH.

- | | | | |
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| . 9 . | 329 | Portrait of William Dobson, the Painter, <i>an etching; very fine and rare</i> . . . | 1 |
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EVERDINGEN.

- | | | | |
|------------|-----|--|---|
| 1 . 17 . o | 330 | Rocky Landscape (31), <i>brilliant effect of mezzotint; Landscapes (40, 60), first states, very fine</i> . . . | 3 |
| 18 . | 331 | Landscapes (55, 57, 59, 61), <i>first states, very fine and rare</i> . . . | 4 |
| 17 . | 332 | Landscapes (27, 70, 80), <i>first states, very fine and rare</i> . . . | 3 |

FABER, &c.

- | | | | |
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| . 14 . | 333 | Portraits of Sir Isaac Newton, &c., <i>fine proofs; T. Flatman, mezzotint, by Faithorne, jun., very fine, &c.</i> . . . | 4 |
|--------|-----|---|---|

FAITHORNE.

- | | | | |
|-----------|-----|--|---|
| 3 . 4 . o | 334 | FRANCES BRIDGES, COUNTESS OF EXETER, AFTER VAN DYCK,
BRILLIANT IMPRESSION, AND EXTREMELY RARE . . . | 1 |
| 16 . | 335 | James Marquis of Hamilton, after <i>Van Dyck, very fine and rare</i> . . . | 1 |
| 8 . | 336 | John Kersey, after Zoust, <i>a remarkably fine impression</i> . . . | 1 |
| 2 . 5 . o | 337 | Thomas Killigrew, after <i>Sheppard</i> ,
EXTREMELY FINE, AND VERY RARE . . . | 1 |

6.	10.	0	338	MARIA, DAUGHTER OF EDWARD ALSTON, AND WIFE OF SIR JAMES LANGHAM, A MOST BRILLIANT IMPRESSION, AND EXTREMELY RARE	1
	12.		339	Thomas Mace, <i>first state</i> , with <i>Clericus</i> instead of <i>Clerici</i> , <i>very fine</i>	1
1.	1.	0	340	JOHN LORD MORDAUNT, A REMARKABLY FINE IMPRESSION	1
7.	15.	0	341	SIR WILLIAM AND LADY PASTON, BRILLIANT IMPRESSIONS OF TWO OF THE FINEST AND SCARCEST OF FAITHORNE'S WORKS	2
11.			342	JOHN PORDAGE, <i>very fine and rare</i>	1
7.			343	Christopher Simpson, and Thomas Stanley, <i>very fine</i>	2
3.	0.	0	344	MARGARET SMITH, LADY HERBERT, A SUPERB IMPRESSION OF FAITHORNE'S CHEF D'ŒUVRE, AND EXTREMELY RARE	1
3.	13.	0	345	SIR HENRY SPELMAN, MOST BRILLIANT PROOF BEFORE LETTERS, IN THE FINEST CONDITION, AND VERY RARE	1

P. FARINATO.

2.	6		346	St. John the Evangelist (3), and the Holy Family, by H. Farinato (4), <i>fine</i>	2
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FERG.

9.			347	Set of small Landscapes with figures, <i>very fine</i>	6
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FINLAYSON, &c.

10.			348	Portraits of Drummond of Hawthornden, and of Lord Eglinton by <i>Dunkarton</i> , <i>fine proofs</i>	2
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FLAMEN.

10.			349	Etchings from the set of Fishes (1, 27, 31, 32, 33, 35, 38), <i>very fine</i>	7
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N. W. A. FLORE, &c.

6.			350	His own Portrait; Head, after <i>Carlo Maratti</i> , by <i>Exshaw</i> , &c. <i>fine</i>	3
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F. FORSTER.

7.	0.	0	351	THE HOLY FAMILY, AFTER LIONARDO DA VINCI, called <i>La Vierge au Bas-Relief</i> , BRILLIANT PROOF BEFORE LETTERS, VERY RARE	1
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- b. o. o 352 PORTRAIT OF RAFFAELLE,
MAGNIFICENT ENGRAVER'S PROOF, WITH THE WHITE
TABLET, EXTREMELY RARE . 1

GIACOMO FRANCIA.

3. 4. o 353 Bacchus and his Attendants (7), *an octagon plate*,
EXTREMELY FINE, AND VERY RARE 1

P. FRUYTIERS.

- /3. 354 Portrait of Ambrosius Capello, Bishop of Antwerp, *painted
and etched by Fruytiers, fine and rare* . 1
//. 355 Portrait of J. Edelheer, *painted and etched by Fruytiers,
fine and rare* . 1

J. FYT.

- . 7. 356 The Horse (3), and the Foxes (8), *small etchings,
very fine and rare* . 2
3. // . o 357 THE SET OF DOGS, *with the title (9—16)*
BRILLIANT IMPRESSIONS, AND EXTREMELY RARE 8

GARAVAGLIA.

- /o . 2 . 358 LA MADONNA DELLA SEGGIOLA, AFTER RAFFAELLE,
SUPERB PROOF BEFORE THE LETTERS, AND VERY RARE 1

GENOELS, &c.

5. 359 Landscapes (33, 34, 48, 61, &c.), and a Landscape by *Bau-
duins, scarce* . 6

ADAM GHISI.

5. 360 The Virgin and Child (4); Hercules (16), and Cupids on
Dolphins (23), *fine* . 3
/ 361 Fauns and Bacchantes, after an antique bas-relief (24), *attri-
buted by Bartsch to Adam Ghisi, but more probably the
work of Caraglio; a beautiful print, very fine and rare* 1
/b. 362 Studies of Figures in the Sistine Chapel, after *Michael Angelo*
(27—98) *wanting 7, 13, 19, 21, but with a repetition of*
No. 70, fine . 70
. 3. 363 Men scraping a Pig (104), and the Fates, by *Diana Ghisi*
(52), *fine* . 2

DIANA GHISI.

18. 364 The Greeks and Trojans combating for the body of Patroclus,
after *Giulio Romano* (35), *very fine* 1
19. 365 The Birth of Apollo and Diana after *Giulio Romano* (39),
first state before the address, A BRILLIANT IMPRESSION 1

GEORGE GHISI.

9. 366 The Meeting of Mary and Elizabeth, after *Salviati*, *before the
address, fine* 1
2. 2. 0 367 The Marriage of St. Catherine, after *Primaticcio* (12),
SUPERB IMPRESSION, and very rare 1
3. 368 The Prophet Joel, after *Michael Angelo* (18), *very fine* 1
17. 369 The Farnese Hercules (41),
A SUPERB IMPRESSION 1
10. 16 370 Cupid and Psyche, after *Giulio Romano* (45),
*BRILLIANT IMPRESSION, in the first state, before the
additional drapery on the figure of Psyche, VERY RARE* 1
6. 371 Hercules, Apollo and other Gods, after *Primaticcio* (48, 51)
fine 2
1. 11. 0 372 The Calumny of Apelles, after *Luca Penni* (64),
MOST BRILLIANT IMPRESSION AND VERY RARE 1
1. 2. 0 373 Interior of a Prison, after *Giulio Romano* (66),
EXTREMELY FINE, and very rare 1
1. 16. 0 374 *The Dream*, after *RAFFAELLE* (67),
SUPERB IMPRESSION, AND EXTREMELY RARE 1

LUCA GIORDANO.

15. 375 The Repose in Egypt (2), *with the name, unknown in this
state to Bartsch, fine and rare* 1

J. GOLE.

9. 376 Man and Woman singing, after *Terburg*, and the Kitchen,
after *Teniers*, *mezzotints, fine proofs* 2

H. GOLTZIUS.

1. 11. 0 377 The Annunciation (15); the Holy Family (20), and the
Pieta (41), *remarkably fine* 3
1. 2. 0 378 Two Sibyls, and Minerva, Venus and Ceres, *very fine* 4
3. 14. 0 379 Portrait of Henry IV. of France (173),
*first state, with the address of De la Houue, very fine and
rare* 1

17. 380 Small Portrait of Henry IV. (174); Portraits of Nicquet (177), and of Zurenus (189), *very fine* 3
- 5 5. 0 381 THE BOY AND DOG (190),
SUPERB IMPRESSION, AND EXTREMELY RARE 1

COUNT GOUDT.

- 3 8. 0 382 THE COMPLETE WORKS OF THIS ADMIRABLE ARTIST, consisting of *Subjects and Landscapes after ELKSHEIMER*, MOST BRILLIANT IMPRESSIONS, with the *Decollation of St. John in two states, and repetitions, printed on satin, of Tobit and the Angel, and Ceres and Stellio* 10
- * * The original drawing by Count Goudt of the large etching of Tobit, will be found at lot 435 of this Catalogue.

F. GOYA.

1. 0. 0 383 Portraits of the Infant Baltasar Carlos, and of the Conde de Olivares, after *Velasquez* 2

G. F. GRIMALDI, &c.

4. 384 St. Francis (50); Apollo and Paris, by *Galestruzzi* (40), *fine, &c.* 3

GUIDO, &c.

4. 385 St. Jerome (15), *the original print*; St. Michael (29), &c. *fine* 3

VAN HAEFTEN.

13. 386 The Courtship, *a fine etching, not described by Bartsch, extremely rare* 1
15. 387 A Peasant Woman (3), *mezzotint, very fine and rare* 1
1. 0. 0 388 Singers at a Window, *mezzotint, not described by Bartsch, very fine and rare* 1

J. VANDEN HECKE.

4. 0. 0 389 Set of Animals (1—12), *wanting Nos. 6 and 7, SUPERB FIRST IMPRESSIONS, before the address and marginal lines, and before much additional work, EXTREMELY RARE* 10
15. 390 LES MARAUDEURS (13), *before the address, excessively rare* 1
- * * "Ce morceau est le plus beau de tous ceux que Van den Hecke a gravés."—BARTSCH.
5. 391 Woman fording a Stream, *unknown to Bartsch, but described by Weigel* (23), and a Woman holding a Rosary, *undescribed, very fine and rare* 2

5. 392 Woman fording a Stream (*Weigl* 23), and a Pilgrim,
undescribed, very fine and rare . 2

J. VANDER HEYDEN.

17. 393 The magnificently carved Pulpit at Dort, *an elaborate etching,*
very fine and rare . 1

R. VAN HOECKE.

1. 15. 394 The Windmill (1), the square Tower (2), the Tent (3), the
Two Wagons (4), the Cottages (6), and the Encampment
(7), *fine and rare* . 6

HOGARTH.

3. 3. 395 His own Portrait, with a Dog, **VERY FINE AND RARE** 1
1. 8. 396 Hogarth painting Comedy, *first state, with the white mask,*
and with the words "The face engraved by W. Hogarth,"
very fine . 1
2. 3. 397 The large plates to Hudibras, *a fine old set* 12
18. 398 The Five Orders of Perriwigs, *first state before the e in ad-*
vertisement, very fine . 1
- . 9. 399 The Bathos, and the Bench, *very fine impressions* 2
3. 3. 400 Set of Plates to Don Quixote,
FINE PROOFS, from Mr. Standly's collection 6
2. 4. 401 The Charter of the Foundling Hospital,
very fine, with THE ORIGINAL DRAWING IN INDIAN INK,
from the same collection . 2
2. 4. 402 The Beggars' Opera,
FIRST STATE before the inscription at top, VERY RARE, from
the same collection . 1
- . 16. 403 Time smoking a Picture,
FIRST STATE, before the word "Crates," VERY FINE 1
3. 15. 404 SANCHO'S FEAST,
FIRST STATE, BEFORE THE WORDS AT TOP "This original
plate was invented and engraved by William Hogarth,"
VERY FINE AND EXTREMELY RARE, from Mr. Standly's
collection . 1
6. 6. 405 SANCHO'S FEAST,
THE ORIGINAL MAGNIFICENT DRAWING IN INDIAN INK,
from the same collection . 1
1. 11. 406 Musick introduced to Apollo by Minerva, *the large print,*
very fine and rare, from the same collection 1
2. 0. 407 Ticket to St. Mary's Chapel Music Meeting, by *Vander Gucht,*
fine, from the same collection . 1

- 14 408 Receipts for the Election Prints, and March to Finchley,
very fine; and the Wanstead Ticket, *a fine proof* 3
6. 15. 409 HOGARTH'S CARD, "W. HOGARTH, ENGRAVER,"
VERY FINE, AND ONE OF THE RAREST OF HOGARTH'S
WORKS 1
9. 410 Hogarth's Book-Plate, *fine and rare* 1
1. 11. 411 Angel holding a Palm Branch, the Shop-bill of Ellis Gamble,
very fine, but with the letters stopped out, from Mr.
Standly's collection 1
1. 2. 412 The Turk's Head, Jason and Medusa, Venus and Cupid, and
the starved Boy, *etching by Sykes, fine* 4
6. 8. 413 The Great Seal of England, engraved on a salver, formerly in
the possession of Horace Walpole, and sold at the
Strawberry Hill sale, *very rare, from Mr. Standly's*
collection 1
2. 14. 414 The Tankard, *very fine, from the same collection* 1
2. 4. 415 Arms of the Duchess of Kendal, *very fine and rare, from the*
same collection 3
1. 1. 416 The Ayala Arms, *very fine and rare, from the same collection* 1
5. 417 Arms of Holland, and small Coats of Arms, *very rare, from*
the same collection 4
9. 418 Portraits of Captain Coram, Daniel Lock, and Mr. Pine, by
Mac Ardell, with a fine proof of the latter 4
1. 11. 419 Martin Folkes, by *Hogarth*; and James Gibbs, by *Mac*
Ardell, fine and rare 2
3. 6. 420 Simon Lord Lovat, *first state, before the words "Price One*
Shilling," fine and rare 1
5. 5. 421 John Wilkes; and the ORIGINAL DRAWING *in pen and ink,*
REMARKABLY FINE, from Mr. Standly's collection 2
16. 422 Thomas Morell, *fine proof before the letters, very rare* 1
2. 6. 423 Thomas Morell, THE ORIGINAL DRAWING *in pen and ink,*
VERY FINE, from Mr. Standly's collection 1
1. 1. 424 Archbishop Herring, engraved by *Baron, fine proof before any*
letters, from the same collection 1
5. 425 Bishop Hoadley, engraved by *Baron, very fine* 1
10. 426 Lady and Gentleman playing at Cards,
ORIGINAL DRAWING, FROM MR. BECKFORD'S COLLECTION 1
19. 427 ORIGINAL DRAWINGS, *Studies of Heads for the pictures of the*
Harlot's Progress, Midnight Modern Conversation, &c.
VERY FINE 2
4. 428 Figure of Britannia, ORIGINAL DRAWING, *from Mr. Standly's*
collection 1

3. 5. o 429 Molière's Miser, THE ORIGINAL DRAWING, VERY FINE, *from Mr. Baker's, Mr. Esdaile's, and Mr. Standly's collection* 1
3. 3. o 430 Tristram Shandy, THE ORIGINAL DRAWINGS, VERY FINE, *from Mr. Standly's collection* 2
10. 6. 431 THE ENRAGED HUSBAND, *a most spirited sketch in pencil, from the same collection* 1
1. 11. o 432 Frontispiece to Kirby's Perspective, FINE ORIGINAL DRAWING IN RED CHALK; *from Mr. Esdaile's collection* 1

F. HOGENBERG.

- . 13. . 433 The Crucifixion, VERY FINE, AND EXTREMELY RARE 1

DRAWINGS BY DUTCH & FLEMISH MASTERS.

(*Continued from page 10.*)

H. GOLTZIUS.

1. 12. o 434 Portrait of Sophia Goltzius, *a fine drawing in pencil, from Baron Verstolk's collection* 1

COUNT GOUDT.

4. 14. o 435 TOBIT AND THE ANGEL, *after Elsheimer, A MOST SUPERB AND EXQUISITELY FINISHED DRAWING* 1

VAN GOYEN.

6. 436 The Shore at Scheveling, *fine drawing in black chalk* 1

J. VAN HUCHTENBURG.

13. 437 The Charlatan at a Village Fair, *fine pen drawing, washed with indian ink; from Baron Verstolk's collection* 1

J. HULSWIT.

(*The Drawings by this talented Amateur are exceedingly rare.*)

6. 438 SUNRISE, a Landscape with a river, "*Dessin d'une exécution délicate et transparente, lavé d'encre de Chine,*" *from Baron Verstolk's collection* 1
1. 3. o 439 Landscape, with a river and a fisherman, *very fine* 1

J. VAN HUYSUM.

1. o. o 440 A FLOWER PIECE, *a most spirited drawing in black chalk* 1

K. DU JARDIN.

1. 13. o 441 Study of a Donkey, *in black chalk, fine* 1

LYNHOVEN.

5. 442 Head of a young Man, *spirited drawing in pen and ink, from Baron Verstolk's collection* 1

P. MOLYN.

8. 443 Cottage on the banks of a river, *fine drawing in black chalk* 1

H. NAIWINCX.

5. 444 River Scene with a large rock, *a spirited drawing in black chalk by this master, whose works are very rare* 1

A. OSTADE.

3. 14. 445 Small Figures, *EXTREMELY FINE DRAWINGS IN COLOURS* 4
2. 14. 446 Three small drawings of Figures, *in colours, and a Peasant leaning on a post, pen drawing, washed with indian ink, VERY FINE* 4

C. POELEMBERG.

9. 447 A grand rocky Landscape, *a very fine drawing in indian ink* 1

ROLAND ROGHMAN.

13. 448 The Chateau of *Wayestein*, near *Amerongen*, *fine drawing in black chalk and indian ink, from Baron Verstolk's collection* 1
11. 449 The Chateau of *Neyenroden*, on the *Vecht*, *fine drawing in black chalk and indian ink, from the same collection* 1

W. ROMEYN.

1. 1. 450 A loaded Mule, with other figures, *a very fine drawing in black chalk and indian ink* 1

RUYSDAEL.

3. 451 Trees on a Rock overhanging a river, *A VERY FINE DRAWING in black chalk, on blue paper* 1

SAENREDAM.

6. 452 Diana and her Nymphs, with Actæon, *drawing in pen and ink* 1

H. SAFTLEVEN.

1. 1. 453 River Scenery with boats, &c., *very fine* 2
14. 454 The Boat Builders, and the Farm, *very fine drawings in black chalk, washed with bistre* 2

SLINGELANDT.

1. 6. 455 Study of a Man, *in pen and ink, from Lord Spencer's collection* 1

SOUTMAN.

- 13 . 456 PORTRAIT OF MARY PRINCESS OF ORANGE, *daughter of Charles I.; an extremely fine drawing in coloured chalks* 1

STORCK.

- 1 . 10 . 457 Shipping firing a Salute, A MOST CHARMING DRAWING 1

SWANEVELT.

- 4 . 14 . 458 UPRIGHT LANDSCAPE WITH TREES AND A ROCK, *the original design for his etching, No. 115 of Bartsch,*
A SUPERB DRAWING *in india ink and bistre* 1
- 1 . 2 . 459 The Flight into Egypt, A GRAND LANDSCAPE,
A REMARKABLY FINE DRAWING *in pen and bistre* 1

DAVID TENIERS.

- 1 . 5 . 460 Man and Woman dancing, *a most spirited drawing in black and red chalk* 1
- 2 . 461 Portrait of a Peasant, *an extremely spirited sketch in black chalk* 1

H. TERBURG.

- 6 . 462 Lady and Gentleman returning home at night, preceded by a servant with a lantern; and an Interior with figures,
very fine drawings in indian ink, with brilliant effect of light and shade, from Baron Verstolk's Collection 2

W. VAILLANT.

- 11 . 463 Portrait of the Artist's Wife,
remarkably highly finished drawing in black and white chalk 1

VANDER MEER, &c.

- 4 . 464 The Piping Shepherd; and a circular Landscape *in bistre, by Vander Ulft, fine* 2

VANDER ULFT.

- 12 . 465 Views of the Coliseum, and a Bridge near the Porto del Popolo,
in bistre, very fine 2

ADRIAN VANDEVELDE.

- 1 . 5 . 466 Arches of a Ruined Bridge, with cows and other cattle,
SUPERB DRAWING *in indian ink, from Baron Verstolk's collection* 1
- 7 . 467 A Huntsman with a dog,
A VERY SPIRITED DRAWING *in black chalk and indian ink* 1

VANDER WERFF.

- 1 7. o 468 Studies of Legs,
EXQUISITE DRAWINGS *in black and white chalk, one on blue
paper* . . . 3

CORNELIUS VISSCHER.

- 1/2 . 469 Head of a Child,
AN ADMIRABLE AND MOST SPIRITED DRAWING *in black
chalk, from Baron Verstolk's collection* 1
1. 8. o 470 Portrait of a Young Man in a hat,
AN EXTREMELY FINE DRAWING *in black chalk* 1
4. 8. o 471 Portrait of a Gentleman in a cloak,
SUPERB DRAWING *in black chalk, on vellum* 1

WATERLOO.

1. 4. o 472 View of a Dutch Country House in a Garden,
*fine drawing in black chalk, washed with india ink, from
Baron Verstolk's collection* . . . 1

J. B. WEENIX.

- 1/2 . 473 A man sitting and leaning his left arm on a chest,
a very fine drawing in black chalk and indian ink 1

T. WYCK.

- . 1/5 . 474 Interior of a Kitchen with an old Woman reading,
an extremely fine drawing in bistre 1

FOURTH DAY'S SALE.

*The numbers in Parentheses, unless otherwise expressed, refer to
Bartsch's Peintre Graveur.*

HOLLAR.

LOT

4.	475	David playing before Saul, after <i>Holbein</i> ; the Holy Family, after <i>Del Vaga</i> , and St. Francis after <i>Brauer</i> , <i>very fine</i>	3
10.	476	Latona, with a counterproof; Venus, Baucis and Philemon, &c. after <i>Elsheimer</i> , <i>very fine</i>	7
8.	477	Subjects and Landscapes after <i>Teniers</i> , <i>Breughel</i> , <i>De Vadder</i> , &c. <i>very fine</i>	6
8.	478	Landscapes after <i>Elsheimer Van Artois</i> , &c., <i>very fine</i>	6
9.	479	Landscapes, after <i>Breughel</i> , <i>Paul Bril</i> , &c. <i>very fine</i>	5
4. 15.	480	DESIGN FOR A MAGNIFICENT CHALICE, after ANDREA MANTEGNA, A SUPERB IMPRESSION	1
1. 1.	481	The Hanging Hare, <i>extremely fine</i>	1
10.	482	Cowries, and two others of the Set of Shells, proofs before the letters of reference, <i>extremely rare</i>	3
1. 3.	483	The Cat's Head, <i>remarkably fine</i> , with large margin; the Mole, Dead Stag, &c., <i>very fine</i>	4
11.	484	A portion of the Set of Van Avont's Boys, &c. <i>exceedingly fine impressions</i>	8
3. 13.	485	View of London from the top of Arundel House, MOST BRILLIANT IMPRESSION, before the number, with large margin, EXTREMELY RARE	1
7. 7.	486	The Interior of the Royal Exchange, SUPERB IMPRESSION, with the medal of Sir Thomas Gresham, with large margin, VERY RARE	1
17.	487	Set of the Views of Albury, EXTREMELY FINE AND VERY RARE	6
14.	488	The Long View of Richmond Palace, <i>very fine and rare</i>	1
17.	489	View of Strasburg Cathedral; the Proclamation of the Peace at Antwerp, <i>first state</i> ; small Views on the Rhine, &c. <i>very fine</i>	6
1. 5.	490	AMÆNISSIMÆ ALIQUOT LOCORUM, &c., set of small Views on the Rhine, &c. FIRST STATES, before much additional work, <i>very fine and rare</i> , from Mr. Harman's collection	24

5. 491 Set of the Entry of the Count de Tour and Tassis into Hemssen, *very fine* 5

3. 13. 492 THE WEST FRONT OF THE CATHEDRAL AT ANTWERP, FIRST STATE, *with the single line of inscription, BRILLIANT, and very rare* 1

PORTRAITS BY HOLLAR.

1. 15. 493 Portrait of Hollar in an oval,
FINE PROOF BEFORE LETTERS, *in the first state with four quarterings in the arms, over which is a shield of pretence, very rare* 1
2. 16. 494 Portrait of Hollar, in an oval,
FINE PROOF BEFORE LETTERS, *in the second state, with a single coat of arms only, very rare* 1
1. 7. 495 ANNE OF CLEVES, after HOLBEIN,
BRILLIANT IMPRESSION, *with a counterproof, EXTREMELY RARE* 2
1. 16. 496 Anne Boleyn holding a Chalice, in the character of Faith, after HOLBEIN,
REMARKABLY FINE, *and very rare* 1
1. 18. 497 Edward VI. holding a rattle, after HOLBEIN,
VERY FINE AND RARE 1
8. 498 Miniature Portrait of Mary Queen of Scots, *very fine* 1
1. 4. 499 Charles I. and Henrietta Maria, after VAN DYCK, *very fine* 2
1. 1. 500 Charles I. in a hat, after VAN DYCK, and Charles II, when Prince of Wales, *very fine* 2
1. 17. 501 Charles II, when a boy, after VAN DYCK, *extremely fine* 1
1. 6. 502 Lady Arundel and her Daughter, *small ovals on one plate, very fine and rare* 1
2. 5. 503 Dr. Bastwick, Henry Burton, Dr. Leighton, John Lilburn, and William Prynne, *ovals with historical accounts beneath, extremely fine and rare* 5
7. 504 *The true Effigies of Mr. Edward Calver of Wilbie, in the Countie of Suffolke, P. Stent excudit, very fine and rare* 1
1. 16. 505 Sir William Dugdale, *a fine old impression* 1
1. 7. 506 Sir Anthony Van Dyck holding a Sunflower, *after a picture by himself, extremely fine and very rare* 1
1. 5. 507 Lord Denny, and Sir Henry and Lady Guldeforde, *ovals after HOLBEIN, extremely fine* 3
10. 508 The Lady Elizabeth Harvey, after VAN DYCK, *very fine* 1
6. 509 The Lady Maltravers, and the Lady Catherine Howard, *fine* 2

5. o. o 510 THE LADY CATHERINE HOWARD, *Grand-daughter of the great Earl of Arundel*,
MOST BRILLIANT PROOF BEFORE ANY LETTERS, EXTREMELY RARE . . . 1
17. 511 Margaret Lemon holding a nosegay, after VAN DYCK, EXTREMELY FINE . . . 1
16. 512 Inigo Jones, after *Van Dyck*; Francis de Neville, and Nathaniel Nye, *very fine* . . . 3
11. 513 Archbishop Laud, W. Oughtred, and Philip Earl of Pembroke, *extremely fine* . . . 3
1. o. o 514 Jerome Weston Earl of Portland, and Maria Stuart his Countess, after VAN DYCK, *very fine* . . . 2
18. 515 John Price sitting reading, after *Danckerts*
VERY FINE AND EXTREMELY RARE . . . 1
10. 516 Sir B. Rudyerd, Peter Smart, &c., *very fine* . . . 3
1. 9. o 517 Thomas Wentworth Earl of Strafford, after VAN DYCK, *first state*, VERY FINE . . . 1
1. 9. o 518 HENRY HOWARD EARL OF SURREY, AFTER HOLBEIN,
BRILLIANT IMPRESSION, AND EXTREMELY RARE . . . 1
10. 519 Sir P. P. Rubens, Adam Elsheimer, J. Van Balen, Della Bella, and Peter Aretin after *Titian*, *very fine* . . . 5
1. 1. o 520 F. Junius, Malderus Bishop of Antwerp, and the De Wael, after VAN DYCK, *remarkably fine* . . . 3
13. 521 Albert Durer the Elder, H. Van Zurch, Vittoria Colonna, and Titian's Daughter, *very fine* . . . 4
10. 522 A. Roelans; Madame Webouts, *proof*; Van Tromp; small Heads of Ladies, &c., *very fine* . . . 9
14. 523 Various Heads, after *Lionardo da Vinci*, *Holbein*, *Rembrandt*, &c., *very fine* . . . 10
16. 524 Heads of Negroes; Heads, after *Holbein*, *Van Dyck*, &c., *very fine* . . . 7
16. 525 Portraits of Ladies, circular prints, *very fine impressions* . . . 8
10. 526 Portraits of Ladies, circular prints, *very fine impressions* . . . 7
17. 527 Portraits of Ladies, circular prints, *very fine impressions* . . . 8
8. 528 Heads of ancient Warriors, after *Parmigianino*, *very fine* . . . 6
11. 529 Heads, after *Lionardo da Vinci*, *Martin Schoen*, &c., *very fine* 10
5. 530 A Sacrifice, after *Mantegna*; Cupid sleeping, after *Parmigianino*; *the large plate*, &c., *very fine* . . . 7

THE HOPFERS.

8. 531 The Crucifixion, Ornaments, &c., by D. HOPFER; St. George, by J. Hopfer (17), *first state*, *very fine*, &c. . . 5

J. HOUBRAKEN.

THE FOLLOWING ARE ALL BEAUTIFUL PROOFS BEFORE THE
LETTERS, IN THE FINEST CONDITION.

2. 3. o	532	ARCHBISHOP ABBOTT	1
2. 8. o	533	THOMAS HOWARD EARL OF ARUNDEL, AFTER VAN DYCK	1
3. 16. o	534	LORD BACON	1
2. 6. o	535	FRANCIS RUSSELL, SECOND EARL OF BEDFORD	1
2. 7. o	536	GEORGE DIGBY EARL OF BRISTOL	1
2. 6. o	537	THOMAS CROMWELL EARL OF ESSEX	1
2. 6. o	538	GENERAL LAMBERT	1
5. 7. o	539	JOHN MILTON, EXTREMELY RARE	1
2. 15. o	540	ALGERNON PERCY EARL OF NORTHUMBERLAND	1
1. 11. o	541	JOHN PYM	1
1. 11. o	542	JAMES STUART DUKE OF RICHMOND	1
2. 3. o	543	JOHN THURLOE	1
1. 18. o	544	SIR HENRY VANE	1
. 8.	545	The Princess of Orange, and P. C. Hooft, after <i>Mierevelt</i> , the latter with the letters, very fine	2

R. HOUSTON, &c.

/2.	546	The Executioner, after <i>Rembrandt</i> , fine proof; and an In- terior, after <i>Rembrandt</i> , by <i>Denon</i> , fine	2
/6.	547	Portrait of Mr. Pelham, and the same sitting with his Secretary, fine proofs	2

HUCHTENBURG.

/.	548	Landscape (25, 27), and Battles (33, 34), fine	4
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K. DU JARDIN.

2. 3. o	549	His Portrait, proof; the Mules (2), BRILLIANT PROOF BEFORE THE NUMBER, &c.	3
1. 14. o	550	The Two Asses (6), FINE PROOF BEFORE THE NUMBER	1

P. DE JODE.

2. 3. o	551	The Adoration of the Shepherds, after <i>Jordaens</i> , A MOST BRILLIANT IMPRESSION	1
/9.	552	The Charge to Peter, after RUBENS, from the picture in Lord <i>Northwick's</i> collection, VERY FINE, with the address of <i>Vanden Enden</i>	1
1. 8. o	553	Mercury, Venus, and Cupid, called the <i>Education of Love</i> , after COREGGIO, from the picture in the <i>National Gallery</i> , very fine and rare	1

JORDAENS, &c.

17. 554 Cacus stealing the Cows of Hercules, *etching by Jordaeus; and whole length Portrait of Ferdinand of Austria, woodcut after Quellinus, by JEGHER, very fine* 2

F. KOBELL, &c.

6. 555 Etchings of Landscapes; Landscape with figures *etching by Loutherbourg, &c., fine* 9

S. KONINCK.

10. 556 Head of an old Man (*B. Appendix to Rembrandt, 68*), *very fine* 1

J. LADENSPELDER.

10. 557 The Virgin and Child surrounded by a brilliant glory, *unknown to Bartsch, very fine and extremely rare* 1

P. DE LAER, &c.

7. 558 Old Woman sitting (19); Shepherd and Shepherdess, by *C. Boel*; subjects by *G. Lairese*; Head of a Cow, *fine copy after Paul Potter, &c.* 8

EDWIN LANDSEER, R.A.

4. 14. 6 559 THE COMPLETE SET OF HIS ETCHINGS, FIRST PROOFS, ON INDIA PAPER, *in a portfolio* 17

DE LARMESSIN.

2. 8. 0 560 Portrait of Cardinal Pole, after RAFFAELLE, BRILLIANT PROOF BEFORE LETTERS 1

P. LASTMAN.

6. 561 Judah and Thamar (*B. Appendix to Rembrandt, 74*) *very fine and rare* 1

B. LENS, &c.

6. 562 The Cook, and a Landscape after *P. Bril*, by *B. Lens*; Portrait of Rubens's Wife, *mezzotint, fine proof* 3

W. LEONE, &c.

6. 563 Goats, &c., *etchings by W. Leone*; Portraits, *etchings by Ottavio Leone, &c. fine* 6
9. 564 The Angel appearing to the Shepherds, Landscapes with cattle, &c. by *W. Leone, very fine* 6

LUCAS VAN LEYDEN.

3. 18. 0 565 Abraham and the Angels (15),
 SUPERB IMPRESSION, AND EXTREMELY RARE 1
18. 566 Potiphar's Wife accusing Joseph (21), *very fine* 1
20. 0 0 567 SAMSON AND DALILAH (25),
 MAGNIFICENT IMPRESSION, PROBABLY THE FINEST KNOWN
in capital condition, EXTREMELY RARE, *from Mr. Beck-*
ford's collection 1
12. 568 David with the Head of Goliath (26), VERY FINE AND RARE 1
2. 13. 6 569 DAVID PLAYING BEFORE SAUL (27),
 AN EXCEEDINGLY FINE IMPRESSION AND VERY RARE 1
16. 570 Solomon adoring the Idol (30),
 VERY FINE AND RARE 1
8. 0. 0 571 THE TRIUMPH OF MORDECAI (32),
 BRILLIANT IMPRESSION, AND EXTREMELY RARE 1
9. 572 Susanna and the Elders (33), *fine and rare* 1
3. 6. 0 573 St. John baptising Christ (40), *an extremely fine impression,*
from the Duke of Buckingham's and Mr. Beckford's
collections 1
2. 574 The Temptation in the Wilderness (41) 1
18. 0. 0 575 THE RAISING OF LAZARUS (42),
 SUPERB IMPRESSION, *from the Duke of Buckingham's and*
Mr. Beckford's collections 1
5. 10. 0 576 THE PASSION OF OUR LORD (43—56),
 AN EXTREMELY FINE SET 14
1. 16. 0 577 CHRIST BROUGHT BEFORE THE HIGH-PRIEST, *a circle* (59),
 EXTREMELY FINE AND RARE 1
4. 578 The Virgin and Child with St. Anne (79), and the Virgin
 and Child (82), *fine* 2
4. 6. 0 579 The Repose in Egypt (84),
 REMARKABLY FINE, AND EXTREMELY RARE 1
16. 580 St. Peter and St. Paul holding the Sudarium (105), and St.
 Christopher (108), *very fine* 2
1. 0. 0 581 St. George and the Princess (121), *fine and very rare* 1
2. 14. 0 582 THE MONK SERGIUS KILLED BY MAHOMET (126),
 FINE AND EXTREMELY RARE 1
1. 5. 0 583 Pyramus and Thisbe (135), *very fine and rare* 1
5. 5. 0 584 MARS, VENUS AND CUPID (137),
 MAGNIFICENT IMPRESSION, *from Mr. Beckford's collection* 1
- * * “ *Cette belle pièce qui est du nombre de celles que Lucas a*
faites durant le peu de relâche que lui lassoit une longue ma-
ladie, est une des mieux gravées de son œuvre.”—BARTSCH.

1. 5.	0585	Venus and Cupid (138), <i>very fine</i>	1
1. 15.	0586	The Standard Bearer (140), <i>extremely fine</i>	1
16.	587	Lady and Gentleman walking (144), <i>very fine</i>	1
2. 7.	0588	The Lady in the Wood (146), BRILLIANT IMPRESSION, <i>from the Duke of Buckingham's collection</i>	1
1. 12.	0589	Man and Woman sitting in a Landscape (148), <i>very fine and rare</i>	1
3. 10.	0590	THE PILGRIMS (149), A BRILLIANT IMPRESSION, EXTREMELY RARE, <i>from Mr. Beckford's collection</i>	1
1. 13.	0591	The Musicians (155), the Surgeon (156), and the Dentist (157), <i>extremely fine</i>	3
3. 8.	0592	THE MILKMAID (158), VERY FINE AND EXTREMELY RARE	1
1. 7.	0593	Ornamental Design (164), <i>extremely fine</i>	1
1. 9.	0594	THE PORTRAIT OF LUCAS VAN LEYDEN, ENGRAVED BY HIMSELF (173), <i>very fine and rare</i>	1
4.	595	Portrait of a young Man (174), and the Portrait of Lucas Van Leyden, by <i>Andrew Stock, fine</i>	2
17.	596	Adam and Eve, <i>woodcut by Van Leyden</i> (1), VERY FINE AND RARE	1
1. 11.	0597	The Queen of Sheba kneeling before Solomon, <i>woodcut by Van Leyden</i> (10), VERY FINE AND RARE	1

LIGNON.

1. 0.	0598	PORTRAIT OF NICHOLAS POUSSIN, SUPERB ENGRAVER'S PROOF BEFORE ANY LETTERS, ON INDIA PAPER	1
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J. LIVENS.

6 10.	0599	THE RAISING OF LAZARUS (3), FIRST STATE, <i>before the name and address</i> , EXTREMELY FINE AND RARE	1
10.	600	The Adoration of the Shepherds (2), and a Man kneeling (9), <i>very fine</i>	2
7.	601	Bust of a Capucin Monk (14), <i>the large plate, very fine</i>	1
17.	602	Heads of Men (15, 16, 17, 18), <i>very fine, the two latter first states before the address of Wyngaerde, from Lord Aylesford's collection</i>	4

1. 7. 0 603 Heads of Men (20, 21, 23, 24), *very fine, the second and third first states before the address of Wyngaerde, from Lord Aylesford's collection* 4
17. 604 Head of a young Woman (25), Head of a Man (29), Head of an old Woman (30), and the Bust of a Man (32), *very fine, from the same collection* 4
10. 605 Various Heads (34, 35, 39, 40, 42, 44, 45), *very fine, from the same collection* 8
19. 606 Various Heads (46, 47, 49, 50, 51, 52 *two states*, 54), *very fine, from the same collection* 9
2. 9. 0 607 PORTRAIT OF EPHRAIM BONUS (56),
SUPERB IMPRESSION, *before any address* 1
18. 18. 0 608 PORTRAIT OF VONDEL, THE DUTCH POET (57),
MAGNIFICENT PROOF BEFORE ANY LETTERS, EXCESSIVELY
RARE, *from Lord Aylesford's collection* 1
10. 609 Portraits of Nicholas Lanier, and John de Heem, after
Livens, by Vorsterman and Pontius, very fine 2

LORENZO LOLI.

7. 610 The Virgin and Child (8), the Magdalen (15), Cupids (23),
Hercules (24), Fame (30), &c., *fine* 7

P. LOMBART, &c.

1. 15. 0 611 Portraits of Sir W. Davison, and *Samuel Malines*, by *Lombart*,
VERY FINE AND RARE; and Algernon Earl of Nor-
thumburland, after *Van Dyck*, by *Payne, fine* 3

G. LONGHI.

3. 15. 0 612 THE HOLY FAMILY WITH ST. JOHN, AFTER RAFFAELLE,
SUPERB PROOF BEFORE THE LETTERS 1
1. 613 Head of a Negro, after *Rubens*; and the Portrait of Bernardin
de St. Pierre, by *Lignon, fine* 2

MELCHIOR LORCH.

13. 614 Portrait of Albert Durer (10), *very fine and rare* 1

C. LORICHON.

3. 10. 0 615 THE VIRGIN AND CHILD, AFTER RAFFAELLE,
MAGNIFICENT PROOF BEFORE THE LETTERS 1
1. 6. 0 616 THE VIRGIN AND CHILD, AFTER RAFFAELLE,
FINE PROOF BEFORE THE LETTERS, ON INDIA PAPER 1

ARISTIDE LOUIS.

6. 12. 616* Portrait of Napoleon, after DE LA ROCHE,
SUPERB ENGRAVER'S PROOF, ON INDIA PAPER 1

J. LUTMA.

1. 19. 617 Portrait of John Lutma the elder ; *and an etching of John
Lutma the younger, by HIMSELF (Bartsch, Appendix to
Rembrandt, 76), VERY FINE AND EXTREMELY RARE,
from Lord Aylesford's collection* 2

E. LUTTERELL.

4. 618 Portrait of Le Piper, *mezzotint, FINE PROOF, VERY RARE* 1

D. MAAS.

11. 619 Horses, figures of Soldiers, &c., *very fine* 9
5. 620 Small Etchings of Horses, *very fine and rare, with AN
ORIGINAL DRAWING* 4

FIFTH DAY'S SALE.

*(The numbers in parentheses, unless otherwise expressed, refer to
Bartsch's Peintre-Graveur.)*

MAC ARDELL.

LOT

- | | | | |
|-----|-----|--|---|
| 15. | 621 | An Interior, and the Portrait of Rembrandt's Wife, after
REMBRANDT, BRILLIANT PROOFS | 2 |
| 16. | 622 | Portrait of Sir John Moore, Lord Mayor of London 1682,
after <i>Sir P. Lely, very fine and rare</i> | 1 |
| 9. | 623 | Portrait of the Countess of Rochester; Portrait of a Lady,
<i>mezzotint, fine proofs, &c.</i> | 3 |

ANDREA MANTEGNA.

- | | | | | | |
|-----|-----|---|-----|--|---|
| 14. | 14. | o | 624 | THE DESCENT INTO HELL (5),
A MATCHLESS IMPRESSION, AND EXTREMELY RARE | 1 |
| 8. | | | 625 | The Senate of Rome accompanying a Triumph, <i>from the set
of the Triumphs of Julius Cæsar (11), fine and rare</i> | 1 |
| 9. | | | 626 | Soldiers carrying Trophies, <i>from the same set (13),
fine and rare</i> | 1 |
| 5. | 5. | o | 627 | Soldiers carrying Trophies, <i>from the same set (14),
BRILLIANT IMPRESSION, with the pilaster, EXTREMELY
RARE</i> | 1 |
| 8. | | | 628 | Figures of two Men, <i>unknown to Bartsch, extremely rare, but
much injured</i> | 1 |

CARLO MARATTI, &c.

- | | | | |
|-----|-----|---|---|
| 15. | 629 | The Annunciation (2); Holy Family (4, 5, 6); Assumption
of the Virgin (8), <i>fine proofs before the artist's name</i> | 5 |
| 13. | 630 | Martyrdom of St. Andrew (11); the Infant Saviour; and the
Marriage of St. Catherine, after <i>Coreggio, by Mercati, fine</i> | 3 |

DE MARCENAY.

- | | | | |
|----|-----|---|---|
| 3. | 631 | Heads, after <i>Rembrandt and Tintoret, proofs, &c.</i> | 3 |
|----|-----|---|---|

MARINUS.

17. 632 The Flight into Egypt, after RUBENS,
very fine, before the address 1

THE MASTER OF THE YEAR 1466, &c.

5. 0. 633 YOUNG WARRIOR AND A LADY HOLDING A STANDARD (91),
EXTREMELY FINE, AND OF THE UTMOST RARITY 1
10. 634 THE VIRGIN AND CHILD WITH SAINTS,
FINE AND EXTREMELY RARE 1
5. 635 Whole length figure of St. Simon, *a small circle*,
very fine and rare 1
6. 636 Whole length figure of one of the Wise Men (MELCHIOR);
and the Miracle of St. Gregory, *extremely fine and rare* 2

THE MASTER OF THE YEAR 1480.

7. 7. 637 SOLOMON'S IDOLATRY (*B. vol. x. p. 1, n. 1*),
A MOST BEAUTIFUL PRINT AND EXTREMELY RARE 1

THE MASTER OF THE YEAR 1492.

3. 18. 638 The Virgin and Child, with the date beneath, *unknown to*
Bartsch, and very rare 1

MATHAM.

10. 639 Portrait of Vopiscus Fortunatus, *fine proof*; and of Renier
Paau, after *Mytens, very fine* 2
11. 640 Portraits of Fontanus, Regius, &c.
fine proofs before the letters 3
15. 641 Portraits of a Dutch Admiral, &c.
fine proofs before the letters 2

COR. MATEUS.

3. 6. 642 Landscape with buildings, a sportsman, cattle and a river,
unknown to Bartsch but described in Weigel's Supplement
(7), very fine and rare 1

ISRAEL VAN MECKEN.

4. 4. 643 Portrait of Israel Van Mecken (2),
VERY FINE AND RARE 1
3. 13. 644 THE PRESENTATION OF THE VIRGIN IN THE TEMPLE (32),
EXTREMELY FINE AND RARE 1
2. 12. 645 The Adoration of the Magi (36)
VERY FINE AND RARE, *but the inscription is cut off* 1

- 8 . 15 . 0646 THE CIRCUMCISION (37),
BRILLIANT IMPRESSION, AND EXTREMELY RARE 1
- 6 . 12 . 0647 THE CORONATION OF THE VIRGIN (41),
BRILLIANT IMPRESSION, AND EXTREMELY RARE 1
- 1 . 19 . 648 St. Martin dividing his Cloak (109), *very fine and rare* 1
- 17 . 649 Monk and a Nun, or rather Martin Luther and his Wife
(176), *fine and rare* 1
- 1 . 13 . 0650 The Foxes (192),
A REMARKABLY FINE IMPRESSION, and *very rare* 1
- 1 . 4 . 0651 A Coat of Arms (194), *very fine and rare* 1
- 2 . 0 . 0652 An elegant Design of Ornamental Foliage (198),
EXTREMELY FINE AND RARE 1
- 12 . 12 . 0653 A MAGNIFICENT DESIGN FOR AN ORNAMENT, containing
the initials of ISRAEL VAN MECKEN, &c. (206),
SUPREME IMPRESSION, in the most perfect condition, and
EXCESSIVELY RARE 1
- 1 . 15 . 0654 Design for an Ornament, with figures of savages, &c. (207),
very fine and rare 1
- 1 . 6 . 0 655 The Holy Family, also engraved by Albert Durer,
EXTREMELY FINE AND RARE 1
- * * * This print appears to be the subject described by Bartsch
(appendix to Van Mecken 33), engraved in a reversed
direction.
- 5 . 15 . 0656 THE VIRGIN AND CHILD WITH ST. CATHERINE AND A
BISHOP (appendix 45)
BRILLIANT IMPRESSION, AND EXCEEDINGLY RARE 1

ANDREA MELDOLLA.

- 8 . 657 Jacob and the Angel (1), and Moses saved from the Nile (2),
second state, from Mr. Ford's collection 2
- 11 . 658 Moses pointing out the Quails to the Israelites (4), *before the
monogram, very fine* 1
- 9 . 659 Presentation in the Temple (10), *second state, very fine, from
Mr. Ford's collection* 1
- 9 . 660 The Entombment (18), *third state, very fine* 1
- 2 . 10 . 0661 The infant Saviour in the Cradle, surrounded by Saints (62,
also re-described as 65), *first state, before the monogram,*
VERY FINE AND EXTREMELY RARE, from Mr. Ford's
collection 1
- 2 . 5 . 0 662 St. John adoring the Infant Saviour (64),
FIRST AND VERY RARE STATE, *the left knee of the Virgin
white; from Mr. Ford's collection* 1

5. 663 Bellona (76), *second and third states, from the same collection* 2
 9. 664 Minerva and the Muses (79), *very fine and rare, from Sir Joshua Reynolds's and Mr. Ford's collections* 1
 8. 665 Virtue conquering Vice (82); a Prophet (83); a Woman carrying a Vase (84), and a Woman (87), *very fine, from Mr. Ford's collection* 4
 8. 666 Judith, after *Parmigianino*, *unknown to Bartsch, very fine and rare, from the same collection* 1
 12. 667 The Holy Family with a female Saint and a Bishop, *unknown to Bartsch, two impressions, from the same collection, &c.* 2
 8. 668 Apollo and Daphne, *unknown to Bartsch, very fine and rare, from the same collection* 1

VANDER MEULEN, &c.

13. 669 A Forest; Soldiers travelling, *original drawing*; Landscapes with buildings, by *Manini*, &c. 5

JAN MIEL.

14. 670 The Bagpiper (1), and an old Woman with a boy (2), *very fine and rare* 2

G. MOCETTO.

2. 11. 0 671 Judith putting the Head of Holofernes into a sack (1), *a fine early undescribed copy by an anonymous engraver, EXTREMELY RARE* 1
 6. 0. 0 672 THE CALUMNY OF APELLES, *with the Piazza of S. S. Giovanni e Paolo at Venice in the background, described by Bartsch (T. 13, p. 113, No. 10) as the work of an anonymous artist, but very justly considered by the late Mr. Otley as UNDOUBTEDLY BY THE HAND OF MOCETTO, SUPERB IMPRESSION, AND EXTREMELY RARE* 1

NICOLETTO DA MODENA.

3. 15. 0 673 St. Sebastian fastened to a pillar, *unknown to Bartsch, VERY FINE, AND EXTREMELY RARE* 1

MONOGRAMS, &c.

4. 18. 0 674 ST. CATHERINE, *by the master of the monogram A. P. (B. T. x, p. 32, No. 61 ?), A BEAUTIFUL PRINT, BRILLIANT IMPRESSION, AND EXCEEDINGLY RARE* 1

1. 6. 0 675 Whole length figure of St. John, *by the master who used the monogram W., undescribed by Bartsch, and very rare* 1
1. 12. 0 676 Warriors on Horseback, by F. B.; Jupiter; and Children playing, by I. B.; the Virgin and Child, by I. M. S. &c., *very fine* 6
19. 677 Soldiers gambling, by P. V. L.; Peasants, by C. Matsys (52); Standard Bearer, by G. L. (B. ix, 27, 7), &c. *extremely fine* 4

BENEDETTO MONTAGNA.

1. 5. 0 678 Venus standing, *unknown to Bartsch,*
EXTREMELY RARE, *from Sir M. Sykes's collection* 1

CAREL DE MOOR.

15. 679 His own Portrait, *mezzotint, fine and rare* 1

RAFFAELLE MORGHEN.

9. 0. 0 680 LA MADONNA DELLA SEGGIOLA, AFTER RAFFAELLE,
FINE PROOF WITH OPEN LETTERS 1
10. 0. 0 681 THE VIRGIN AND CHILD WITH ST. JOHN, called LA MADONNA DEL CARDELINO, AFTER RAFFAELLE,
SUPERB PROOF BEFORE THE LETTERS, EXTREMELY RARE 1
6. 10. 0 682 JURISPRUDENCE, AFTER RAFFAELLE,
FINE PROOF BEFORE THE LETTERS 1
2. 12. 0 683 THE NOLI ME TANGERE, AFTER BAROCCIO,
VERY FINE PROOF WITH OPEN LETTERS 1
4. 10. 0 684 *The Repose in Egypt, and Time and the Seasons, after Nicholas Poussin*
EXTREMELY FINE PROOFS 2
9. 0. 0 685 THE SCHOOL OF ATHENS, AFTER RAFFAELLE,
SUPERB PROOF BEFORE ANY LETTERS 1
52. 10. 0 686 THE AURORA, AFTER GUIDO,
A MAGNIFICENT PROOF BEFORE THE LETTERS, AND OF EXTRAORDINARY RARITY 1

J. MORIN, &c.

5. 687 Portrait of Cardinal Borromeo; J. Howell, by Mellan, &c., *fine* 3
12. 688 Portraits of De Thou, Cardinal de Retz, and the Abbé de Richelieu, *the latter a fine proof before the letters* 3

B. DEL MORO.

6. 689 St. Nicholas, after *Parmigianino*, *fine and rare* 1

J. MULLER.

17. 690 Portrait of Maurice Prince of Orange, after *Mierevelt*,
very fine 1

F. MULLER.

4. 691 St. Cecilia, after DOMENICHINO,
MAGNIFICENT PROOF BEFORE ANY LETTERS 1

NANTEUIL.

2. 692 Portrait of John Evelyn, *very fine, with large margin* 1

M. NATALIS.

- passed* 693 The Marquis del Guast and his Mistress, after *Titian*,
A VERY FINE PROOF 1

THE MASTERS OF THE NAVETTE.

5. 2. 694 THE DEAD BODY OF OUR LORD WITH THE HOLY WOMEN
AND ST. JOHN (7),
VERY FINE AND EXTREMELY RARE, from *Mr. Coningham's*
collection 1

18. 695 THE VIRGIN AND CHILD, *unknown to Bartsch*,
A MOST BEAUTIFUL PRINT, BRILLIANT IMPRESSION, AND
EXTREMELY RARE 1

NIELLI.

8. 8. 696 PYRAMUS AND THISBE (*Duchesne 259*),
A MOST EXQUISITE SPECIMEN of the very earliest mode of
taking impressions on paper from plates of metal, IN THE
FINEST CONDITION, AND OF THE UTMOST RARITY 1

4. 6. 697 TWO CHILDREN SITTING ON A VASE, with an inscription;
undescribed by Duchesne; of admirable workmanship.
EXTREMELY FINE, AND PROBABLY UNIQUE 1

3. 11. 698 An Allegorical Subject, representing a young Man lying on
the ground, with a female reclining over him and binding
his hands, probably intended to represent Virtue over-
coming Vice, *undescribed by Duchesne; of exquisite*
workmanship.

EXTREMELY FINE, AND PROBABLY UNIQUE 1

10. 699 A Roman General accompanied by many Soldiers, *undescribed*
by Duchesne, fine old impression, and very rare 1

- 10 . 700 An ancient Sacrifice, *undescribed by Duchesne, fine old impression, and very rare* . 1

J. VAN NOORDT.

- 10 . 701 The Temple of the Sibyl at Tivoli, after *Lastman, before the retouch, very fine and rare* . 1

WENCESLAUS OF OLMUTZ.

- 16 . 8 . 702 THE MAN OF SORROWS STANDING BETWEEN THE VIRGIN AND ST. JOHN (17),
SUPERB IMPRESSION, AND EXCESSIVELY RARE 1

ADRIAN OSTADE.

- 5 . 703 Portrait of Ostade sitting, etching by *Coelers, in different states, &c., scarce* 6
- 1 . 6 . 704 *La Poupée demandée* (16), *an extremely fine impression* 1
- 1 . 12 . 705 The Schoolmaster (17), *with a slight marginal line, extremely fine, with large margin* 1
- 1 . 1 . 706 Beggar leaning on his stick (20), *with a slight marginal line, very fine, with large margin* 1
- 10 . 707 The Bridge (26), *an extremely fine impression* 1
- 3 . 7 . 708 Saying Grace (34), *first state, before the cap on the man's head, VERY FINE AND RARE* 1
- 1 . 1 . 709 The Knife Grinder (36), *first state, with a slight marginal line, &c., VERY FINE* 1
- 1 . 3 . 710 The Backgammon Players (39), *second state, EXTREMELY FINE, with large margin* 1
- 5 . 711 Interior with peasants regaling (50), *fine* 1

W. PANNEELS.

- 14 . 712 Judith, Esther and Ahasuerus, David and Goliath, Samson and the Lion, the Holy Family, and the Virgin and Child, after RUBENS, *very fine* 6
- 10 . 713 The Baptism of Christ, Mary Magdalen embracing the Saviour's feet, St Sebastian, *with a counterproof, Jupiter and Juno, &c., after RUBENS, very fine* 6
- 18 . 714 Silenus and attendants, Venus and Cupid, Venus and Acteon, Apollo and Daphne, &c., after RUBENS, *very fine* 8

PARMIGIANINO.

- 10 . 715 Judith, *an exquisite etching, unknown to Bartsch, of which only one other impression is known, very fine, from Mr. Ford's collection* 1

- 5 . 716 The Nativity (3), *three impressions, one very fine, from Mr. Ford's collection* 3
- 2 . 717 The Virgin and Child (4), and the Entombment (5), *second state, very fine, from the same collection* 2
- 4 . 718 St. James (8), *before and with the retouch*; and St. Thais (10), *two impressions, fine, from the same collection* 3
- 4 . 719 The young Shepherd (12), and the Two Lovers (14), *two states, one very fine, from the same collection* 3
- 15 . 720 The Boy and the two old Men (13), *first state, the centre of the boy's forehead white, NEARLY UNIQUE, from the same collection* 1

J. B. PASQUALINI, &c.

- 6 . 721 The Holy Family, &c., after *Guercino*; the Repose in Egypt, by *Procaccini, &c., fine* 4

BONAVENTURE PETERS.

- 18 . 722 A Castle on a Rock, with a river and boats, *VERY FINE AND RARE* 1

PERELLE.

- 7 . 723 Set of Sea Views, *small circles*; circular Landscapes, &c., *fine* 17
- 11 . 724 Landscapes with figures, &c., *fine* 19
- 11 . 725 Landscapes, Views of Versailles, the Chateau de Vincennes, &c., *fine* 16

ANTONIO PERFETTI.

- 3 . 3 . 0 726 THE BIRTH OF THE VIRGIN, AFTER ANDREA DEL SARTO, *SUPERB PROOF BEFORE ANY LETTERS, WITH THE ENGRAVER'S AUTOGRAPH* 1

FRANCIS PLACE.

- 8 . 727 Portrait of General Lambert, *mezzotint, &c., very fine* 2

F. POILLY.

- 8 . 10 . 0 728 THE NATIVITY, AFTER GUIDO, *SUPERB PROOF BEFORE THE INSCRIPTION, AND WITH THE BORDER IN OUTLINE, EXTREMELY RARE* 1
- 17 . 729 The Holy Family with St. Anne and St. John, after *N. Poussin, very fine, before the arms and the inscription, from Mariette's collection* 1

PAUL PONTIUS.

- 6 730 The Flagellation, after RUBENS, *very fine* . 1
 15 731 Portraits of James Roelans, the father and son; *the former*
 A FINE PROOF BEFORE THE LETTERS . 2
 3 . 0 . 0 732 The Portrait of Rubens, A VERY FINE IMPRESSION, VERY
 RARE, *from M. Debois's collection* . 1

GIOVANNI BATISTA DEL PORTA.

- 10 10 0 733 Two Females seated on the ground, one of whom holds a
 figure of Victory, *unknown to Bartsch, and not described*
by any author,
 A BEAUTIFUL PRINT, IN THE FINEST CONDITION, AND
 PROBABLY UNIQUE . 1

N. POUSSIN.

- 1 . 9 . 0 734 Cupids at play, *the only etching attributed to this great master,*
 EXTREMELY FINE AND RARE . 1

P. V. H.

- 19 . 735 Etchings of Dogs (5, 7, 8),
 BRILLIANT IMPRESSIONS, AND VERY RARE 3

DRAWINGS BY ITALIAN MASTERS.

BACCIO BANDINELLI.

- 1 . 11 . 6 736 STUDIES OF TWO NAKED MEN,
 A MAGNIFICENT DRAWING *in pen and ink* 1
 2 . 2 . 0 737 STUDIES OF TWO NAKED MEN, *companion to the preceding,*
 A MAGNIFICENT DRAWING *in pen and ink, framed and*
glazed . 1

BAROCCIO.

- 5 . 738 Head of an Angel, *in black and red chalk, a charming drawing* 1

CANGIAGIO.

- 4 . 739 The Virgin and Child with St. John; the Holy Family, and
 an Apostle writing, *very spirited drawings in pen and ink* 3
 1 . 740 Two Apostles, *in pen and ink and red chalk, very spirited* 1

CANTARINI.

- 5 . 741 Venus and Cupid, *a fine drawing in red chalk* 1
 1 . 6 . 0 742 Four Children with a lamb, *a very fine drawing in red chalk,*
formerly in the Knapton collection; with the print by
Bartolozzi . 2

LODOVICO CARACCI.

1. 6 743 St. Roch in a landscape, *fine drawing in pen and ink* 1

A. CARACCI.

7. 744 A Man walking, *an extremely fine study in black chalk* 1
5. 745 Children in a grand landscape, *a very fine drawing in red chalk* 1

CARAVAGGIO.

1. 6 746 Ceres and other deities, *pen drawing, washed with bistre, fine* 1

CASTIGLIONE.

1. 6 747 St. Francis praying, *a capital drawing, with fine bold effect* 1
7. 748 Horses feeding, *a fine pen drawing, touched with red chalk, and washed with indian ink* 1

BENVENUTO CELLINI.

3. 749 Studies of Legs, a Horse's Head, and other subjects, *a remarkably talented drawing in pen and ink* 1

COREGGIO.

4. 750 Head of a Child, *a beautiful drawing in red chalk* 1

PIETRO DA CORTONA.

2. 6 751 An allegorical subject, with female figures and a palace, *a very fine drawing, with the print by Mellan* 2

DOMENICHINO.

1. 752 Academical study of a Man kneeling, *in red chalk, very fine* 1

P. FARINATI.

4. 753 St. Francis kneeling, holding a crucifix, *a remarkably fine drawing* 1

GABBIANI.

2. 6 754 Man and Woman sitting under a tree, &c. *a fine drawing in red chalk* 1

GIORGIONE.

1. 3. 6 755 Young Man holding a shield, *an extremely fine drawing in black chalk, heightened with white* 1

GRIMALDI.

- 3 . 756 A grand Landscape with figures, *fine drawing in pen and ink, with a study of the Deluge at the back, from Mr. Cosway's collection* . . . 1

GUERCINO.

- 6 . 12 . 6757 Charity, *a most beautiful drawing in pen and ink; and a figure of a female, fine drawing in bistre* . . . 2

GUIDO.

- 10 . 6758 The Birth of Adonis, *a fine bold drawing* . . . 1
 1 . 759 An academical study, *fine drawing in black chalk on blue paper* 1
 1 . 6758* Whole length figure of a Saint, *very fine drawing in black chalk; the picture is at Bologna* . . . 1
 16 . 759* Sketch of an old Man, *fine drawing in red chalk* . . . 1

* * The Drawings by Italian Masters are continued at page 61.

SIXTH DAY'S SALE.

(*The numbers in Parentheses, unless otherwise expressed, refer to
Bartsch's Peintre-Graveur.*)

WORKS OF SIR JOSHUA REYNOLDS.

LOT

17.	760	Portrait of Sir Joshua Reynolds, by <i>Sherwin</i> , FINE PROOF	1
12.	761	Sir Joshua Reynolds, and Francis Bartolozzi, by <i>Watson</i> FINE PROOFS	2
16.	762	Lord Amherst, by <i>Watson</i> , BRILLIANT PROOF	1
1. 5.	763	Sir John Aubrey, by <i>Jones</i> , and Sir Joseph Banks, by <i>Dickinson</i> , FINE PROOFS	2
11.	764	Count Barbiano, by <i>Jacobi</i> , and Mr. Barker, whole-length, by <i>Jones</i> , proofs	2
19.	765	The Earl of Buchan, by <i>Finlayson</i> , and Lord John Cavendish, by <i>Grozer</i> , FINE PROOFS	2
8.	766	Lord Chief Justice Camden, by <i>Haid</i> , and <i>Ravenet</i> , FINE PROOFS	2
1. 4.	767	G. J. Cholmondeley, by <i>Jones</i> , and Master Crewe, as Henry VIII, by <i>J. R. Smith</i> , FINE PROOFS	2
1. 19.	768	George Colman, and Samuel Dyer, by <i>Marchi</i> , FINE PROOFS	2
1. 1. 6.	769	Sir John Cust, Speaker of the House of Commons, whole- length, by <i>Watson</i> , BRILLIANT FIRST PROOF, EXTREMELY RARE	1
15.	770	The Dilettanti Society, by <i>Say</i> , FINE PROOF, before any letters	1
16.	771	The Duke of Devonshire, by <i>Faber</i> ; Archbishop Drummond, by <i>Watson</i> , FINE PROOF, and Sir Robert Fletcher, by <i>Dickinson</i>	3
1. 6. 6.	772	Sir William Forbes, by <i>James Ward</i> , FINE FIRST PROOF	1
2. 6.	773	Charles James Fox, with Lady Sarah Lenox and Lady Susan Strangeways, FINE PROOF BEFORE ANY LETTERS	1
1. 7.	774	Garrick, as Kiteley, by <i>Finlayson</i> ; and Henry Woodward, by <i>Watson</i> , FINE PROOFS BEFORE ANY LETTERS	2
1. 1. 6.	775	Garrick between Tragedy and Comedy, by <i>Valentine Green</i> , FINE PROOF BEFORE ANY LETTERS	1

15	776	The Marquis of Granby, standing near his horse, by <i>Watson</i> , FINE PROOF BEFORE ANY LETTERS	1
8	777	The Duke of Gloucester, by <i>Caroline Watson</i> ; Mr. Hare, by <i>S. W. Reynolds</i> , and Mr. Hargrave, by <i>Jones</i> , FINE PROOFS	3
1 - 1 - 0	778	Sir T. Harrison, by <i>Fisher</i> , and John Lee, by <i>Hodges</i> , FINE PROOFS	2
1 - 14	779	The Duke of Leinster, by <i>Dixon</i> , BRILLIANT PROOF, and very rare	1
9	780	Lord Chancellor Lifford, by <i>Dunkarton</i> , FINE PROOF BEFORE ANY LETTERS	1
1 - 1 - 0	781	Captain Lockhart, by <i>Mac Ardell</i> ; Lord Loughborough, by <i>Grozer</i> ; Lord Lucan, by <i>Jones</i> ; and Dr. Lucas, by <i>Mac Ardell</i> , the three latter FINE PROOFS	4
8	782	Lord Chief Justice Mansfield, by <i>Bartolozzi</i> , FINE PROOF BEFORE THE ARMS	1
19	783	Archbishop Markham, by <i>J. R. Smith</i> , AN EXTREMELY FINE PROOF,	1
19	784	Archbishop Markham, by <i>J. R. Smith</i> , BRILLIANT FIRST PROOF BEFORE THE NAME, EXTREMELY RARE	1
1 - 3 - 0	785	W. Mason, by <i>Doughty</i> , and Dr. Mudge, by <i>Grozer</i> , FINE PROOFS	2
1 - 1 - 0	786	G. Marchi, by <i>Spilsbury</i> ; the Duke of Marlborough, by <i>Houston</i> , and Lord Mount Edgcumbe, by <i>Fisher</i> , the latter A FINE PROOF	3
2	787	Omai, whole length, by <i>Jacobi</i> , very fine	1
1 - 1 - 0	788	The Earl of Pembroke, by <i>Dixon</i> , and the Duke of Portland, by <i>Murphy</i> , FINE PROOFS	2
1 - 5 - 0	789	The Pembroke Family, by <i>Watson</i> , A REMARKABLY FINE PROOF	1
1 - 5 - 0	790	Bishop Percy, by <i>Dickinson</i> , FINE PROOF, EXTREMELY RARE	1
1 - 1 - 0	791	Mr. Patterson, by <i>Watson</i> , fine proof, and Dr. Pitcairn, by <i>Jones</i> , very fine	2
15	792	Rev. Mr. Reynolds, and Bishop Shipley, by <i>J. R. Smith</i> , FINE PROOFS	2
1 - 7 - 0	793	Lord Rodney, by <i>Watson</i> , and Lord George Sackville, by <i>Mac Ardell</i> , FINE PROOFS	2
16	794	J. Sharpe, by <i>Hodges</i> ; Mr. Tomkins, by <i>Turner</i> ; Samuel Whitbread, and Caleb Whitefoord, by <i>Jones</i> , FINE PROOFS, &c.	4

- 1 - 2 - 0 795 Richard Brinsley Sheridan, by *J. Hall*,
FINE PROOF BEFORE ANY LETTERS, *extremely rare* 1
- 1 - 11 - 0 796 Mr. Stuart, by *Watson*, and Dr. Joseph Warton, by *J. R. Smith*, FINE PROOFS 2
- 19 . 797 Earl Temple, by *Dickinson*, VERY FINE PROOF 1
- 1 - 14 - 0 798 John Thomas, Bishop of Rochester, by *Parke*,
SUPERB PROOF BEFORE ANY LETTERS, *extremely rare* 1
- 3 . 799 Lord Chancellor Thurlow, by *Bartolozzi*, UNFINISHED PROOF 1
- 12 . 800 Charles Townshend, by *Dixon*, and Lord John Townshend,
by *Jones*, FINE PROOFS; Lord Vernon, by *Clint*; and
the Duke of Marlborough, whole length, after *Gainsborough* 4
- 1 - 4 . 0 801 Lord Ashburton, the Marquis of Lansdowne, and Col. Barré,
by *Ward*, FINE PROOF BEFORE ANY LETTERS 1

* * * *The Works of Sir Joshua Reynolds are continued at page 66.*

MARC ANTONIO RAIMONDI, AGOSTINO VENEZIANO,
AND MARCO DA RAVENNA.

- 7 - 15 - 0 802 ADAM AND EVE, AFTER RAFFAELLE (1),
A MOST ELABORATE DRAWING, AND NEARLY PERFECT FAC-
SIMILE, OF ONE OF THE MOST EXQUISITE WORKS THAT
THE ART OF ENGRAVING HAS EVER PRODUCED 1
- 13 . 803 Noah's Sacrifice, after RAFFAELLE, by MARCO DA RAVENNA
(4), A SUPERB IMPRESSION 1
- 2 . 2 - 0 804 The Almighty appearing to Isaac, after RAFFAELLE, by
MARCO DA RAVENNA (7),
EXTREMELY FINE 1
- 5 . 2 . 6 805 Joseph and Potiphar's Wife, after RAFFAELLE, by MARC
ANTONIO (9),
VERY FINE AND EXTREMELY RARE 1
- 10 - 15 - 0 806 DAVID CUTTING OFF GOLIAH'S HEAD, after RAFFAELLE, by
MARCO ANTONIO (10),
MAGNIFICENT FIRST STATE *before the tablet*, EXCESSIVELY
RARE, *from M. Debois's collection* 1
- 39 . 18 . 0 807 THE MASSACRE OF THE INNOCENTS, AFTER RAFFAELLE, BY
MARCO ANTONIO, *though very erroneously ascribed by*
Bartsch (20), *to Marco da Ravenna*
MOST BRILLIANT IMPRESSION, IN ADMIRABLE CONDITION,
EXCESSIVELY RARE, *from M. Debois's and Baron*
Verstolk's collections 1

22. 1 - 0 808 Christ in the House of the Pharisee, after RAFFAELLE, by
MARC ANTONIO (23),
SUPERB IMPRESSION, IN THE FINEST CONDITION, EX-
TREMELY RARE, *from M. Robert Dumesnil's and M.*
Debois's collections 1
- 1 - 14. 0 809 The Last Supper, after RAFFAELLE, by MARCO DA RAVENNA
(27), VERY FINE AND RARE 1
14. 10. 0 810 THE DESCENT FROM THE CROSS, after RAFFAELLE, by
MARC ANTONIO, (32),
BRILLIANT IMPRESSION, EXTREMELY RARE, *from Martin*
Folkes's and Mr. Barnard's collections 1
3. 0. 0 811 Elymas the Sorcerer struck with blindness, after RAFFAELLE,
by AGOSTINO VENEZIANO (43),
UNDESCRIBED FIRST STATE *before much additional work,*
VERY FINE AND EXTREMELY RARE 1
- 5 - 10. 0 812 The Virgin and Child seated in the clouds, after RAFFAELLE, by
MARC ANTONIO (47), *engraved in his most delicate manner,*
EXTREMELY FINE AND RARE 1
10. 0. 0 813 THE VIRGIN AND CHILD SEATED IN THE CLOUDS, AFTER
RAFFAELLE, BY MARC ANTONIO (52), *the original design*
for the Foligno Virgin,
SUPERB IMPRESSION, EXTREMELY RARE, *from the Valois*
collection 1
1. 18. 0 814 St. Michael, after RAFFAELLE, by AGOSTINO VENEZIANO (105),
BRILLIANT IMPRESSION, AND VERY RARE 1
17. 0 - 0 815 THE MARTYRDOM OF ST. FELICITA, AFTER RAFFAELLE, BY
MARC ANTONIO (117),
MOST BRILLIANT IMPRESSION, EXCESSIVELY RARE, *from*
Baron Verstolk's collection 1
6. 15. 0 816 THE VIRGIN AND CHILD WITH ST. ANNE, AFTER RAFFAELLE,
BY MARC ANTONIO (172),
A MOST EXQUISITE MINIATURE PRINT, BRILLIANT IM-
PRESSION, AND EXTREMELY RARE 1
6. 5. 0 817 Cleopatra, after RAFFAELLE, by MARC ANTONIO (200),
SUPERB IMPRESSION, AND VERY RARE, *from the Barnard*
and Beckford collections 1
9. 0. 0 818 THE RAPE OF HELEN, AFTER RAFFAELLE, BY MARC
ANTONIO (209),
BRILLIANT IMPRESSION, AND EXTREMELY RARE, *from Sir*
P. Lely's and Mr. Harding's collections 1

9. 15. 819 THE TRIUMPH OF TITUS, BY MARC ANTONIO (213), *probably after his own design, though attributed by Bartsch to Andrea Mantegna,*
BRILLIANT IMPRESSION OF ONE OF THE RAREST OF MARC ANTONIO'S WORKS 1
16. 0. 820 TWO FAUNS CARRYING AN INFANT IN A BASKET, by MARC ANTONIO, *after an ancient bas-relief* (230),
MAGNIFICENT IMPRESSION, EXTREMELY RARE, *from Sir Mark Sykes's collection* 1
- * * * "Il ne se peut rien désirer de plus parfait, tant pour le dessein que pour la gravure, que cette superbe estampe."—BARTSCH.
14. 821 Dancing Nymphs and a Faun, after RAFFAELLE, by AGOSTINO VENEZIANO (250),
VERY FINE AND RARE, *from Mr. Hibbert's collection* 1
1. 16. 822 Two of the Muses, after RAFFAELLE, by MARC ANTONIO (265, 271), EXTREMELY FINE AND RARE 2
10. 10. 823 VENUS APPEARING TO ÆNEAS IN THE DRESS OF A HUNTRESS, BY MARC ANTONIO (288),
A MOST BRILLIANT IMPRESSION, THE VERY FINEST KNOWN, EXCESSIVELY RARE, FROM BARON VERSTOLK'S COLLECTION 1
15. 15. 824 ORPHEUS AND EURIDICE, by MARC ANTONIO, *probably after his own design* (295),
SUPERB IMPRESSION, EXTREMELY RARE, *from Sir P. Lely's, Barnard's, Hibbert's, Esdaile's, and Baron Verstolk's collections* 1
3. 15. 825 A FAUN WITH A CHILD, after RAFFAELLE, by MARC ANTONIO (296),
BRILLIANT IMPRESSION, EXCESSIVELY SCARCE, *from the Valois and Verstolk collections* 1
15. 826 The Statue of Bacchus, *ascribed by Bartsch to* MARCO DA RAVENNA (308), *very fine and rare, from Sir M. Sykes's collection* 1
12. 5. 827 THREE CHILDREN RAISING A TERMINUS OF CUPID, BY MARC ANTONIO (320),
MOST BRILLIANT IMPRESSION, AND EXTREMELY RARE, *from Baron Verstolk's collection* 1
1. 10. 828 Venus extracting a thorn from her foot, after *Raffaelle*, by MARCO DA RAVENNA (321), *a retouched impression* 1

- 1 - 12 . o 829 Venus and Cupid on Dolphins, after RAFFAELLE, by MARCO DA RAVENNA (324), *very fine and rare* 1
- 1 - 14 . o 829* Juno, Ceres, and Psyche, after RAFFAELLE, by M. DA RAVENNA (327), *VERY FINE* 1
- * * * *The Works of Marc Antonio, Agostino Veneziano, and Marco da Ravenna, are continued at page 68.*

DRAWINGS BY ITALIAN MASTERS.

(Continued from page 55).

OTTAVIO LEONE.

- 11 . 830 Portrait of a Lady, *fine drawing in black chalk* 1
- 1 - 6 . o 831 Portrait of a young Lady, *a fine drawing in black and red chalk, on blue paper; from Baron Verstolk's collection* 1

CARLO MARATTI.

- 1 . 6 832 Study for the figure of Sisera, *fine pen drawing, washed with indian ink* 1

PARMIGIANINO.

- 11 . 833 The Martyrdom of St. Catherine, and studies of Heads, &c., *fine drawings in pen and ink, from Count Fries's collection* 2
- 4 - 834 St. John preaching in the Wilderness, *a very fine drawing* 1
- 5 . 5 . o 835 THE VIRGIN AND CHILD WITH ST. JOHN, *BEAUTIFUL DRAWING in bistre, &c., from Sir T. Lawrence's collection* 1
- 10 6 836 St. John and other Saints, *A SUPERB DRAWING in red chalk, from the same collection* 1
- 2 . 2 . o 837 LUCRETIA ABOUT TO STAB HERSELF, *AN ADMIRABLE DRAWING, from the same collection* 1
- 1 - 1 - o 838 Figure of a Saint, *FINE DRAWING in black and white chalk, from the same collection* 1
- 2 . 2 . o 839 A FEMALE SITTING, *A MOST SUPERB DRAWING, from the same collection* 1
- 7 . 7 . o 840 A NAKED FEMALE CARESSING A HORSE, *probably intended for Neptune and Ceres, MAGNIFICENT DRAWING, from the same collection* 1
- 2 . 2 . o 841 HEAD OF A MAN, *A MOST EXQUISITE DRAWING in pen and ink, from the same collection* 1

2 . 2 . 0	842	AN ALLEGORICAL FIGURE, SUPERB DRAWING in red chalk, from Sir T. Lawrence's collection	1
4 .	843	Head of a Man, in red chalk, and a flying Eagle, very fine, from the same collection	2
2 . 2 . 0	844	Five drawings of Figures, Heads, &c., mounted on one sheet, EXCEEDINGLY FINE, from the same collection	5
1 .	845	Head of a Female, fine drawing in red chalk	1
1 .	846	Studies of a Warrior, and of an Arm, the latter in red chalk, VERY FINE	1
2 .	847	Study of a Female, FINE DRAWING in black chalk, from Sir T. Lawrence's collection	1
6 .	848	Study of Jupiter in the clouds, fine drawing in pen and ink	1
3 .	849	Studies of Figures, fine drawing in red chalk	1
PROCACCINI.			
5 .	850	Various studies of Figures on the same sheet, very fine, from Lord Spencer's collection	1
RAFFAELLE.			
1 - 6	851	Studies of Figures, A BEAUTIFUL DRAWING in pen and ink	1
GIULIO ROMANO.			
1 .	852	Panthers, Trophies, &c. a very fine drawing in pen and ink	1
TITIAN.			
5 .	853	Various studies in pen and ink, A REMARKABLY EFFECTIVE DRAWING	1
9 .	854	A small Landscape, AN EXQUISITE DRAWING in pen and ink	1
15 .	855	A grand Landscape with rocks and mills, SUPERB DRAWING in pen and ink, from Mr. Esdaile's collection	1
LIONARDO DA VINCI.			
2 .	856	SIX MOST SPIRITED CARICATURE HEADS OF MEN, mounted on the same sheet	6
2 . 4 . 0	857	Studies of a Child, Female Heads, &c., very fine drawing in black chalk, from Sir Joshua Reynolds's collection	1
10 . 6	858	PORTRAIT OF A MAN, SUPERB DRAWING in black and red chalk	1
T. DEL VITA.			
10 . 6	859	Portrait of a young Female, A REMARKABLY FINE DRAWING	1

ZUCCARO.

- | | | |
|---|--|---|
| 1 | 860 Three Men on horseback, <i>a very fine pen drawing, washed with indian ink</i> | 1 |
| 9 | 861 Head of a Boy, and other studies, <i>an exceedingly fine drawing</i> | 1 |

PRINTS.

REMBRANDT.

The first numbers refer to Wilson's Catalogue, the second (in parentheses) to that of Bartsch.

PORTRAITS OF REMBRANDT.

- | | | |
|----------|--|---|
| 5 | 862 Bust of Rembrandt in a fur cap, 6 (6), <i>second state, very fine and rare</i> | 1 |
| 13 | 863 Portrait of Rembrandt in an embroidered mantle, 7 (7), <i>seventh state, very fine and rare</i> | 1 |
| 17 | 864 Bust of a young Man, resembling Rembrandt, 13 (13), <i>second state, a brilliant impression</i> | 1 |
| 2 | 865 Rembrandt and his Wife, 19 (19), <i>fine counterproof, very rare</i> | 1 |
| 4 . 15 . | 866 REMBRANDT LEANING ON A STONE SILL, 21 (21), <i>second state, SUPERB IMPRESSION, AND EXTREMELY RARE</i> | 1 |
| 1 . 7 . | 867 REMBRANDT DRAWING, 22 (22), <i>eighth state, A MOST BRILLIANT IMPRESSION, from Lord Aylesford's collection</i> | 1 |
| 14 | 868 Rembrandt drawing, 22 (22), <i>ninth state, extremely fine, from the same collection</i> | 1 |
| 2 . 6 | 869 Bust of Rembrandt laughing, 29 (316), <i>second state, very fine, from the same collection</i> | 1 |

SUBJECTS FROM THE OLD AND NEW TESTAMENTS.

- | | | |
|----------|---|---|
| 5 | 870 Abraham dismissing Hagar (B. 32), and Abraham's sacrifice, 39 (35), <i>fine counterproof, from Lord Aylesford's collection</i> | 2 |
| 8 | 871 The Vision of Ezechiél, and David and Goliath, 40 (36), <i>very fine, with a counterproof of the latter</i> | 2 |
| 7 | 872 Joseph relating his Dream, 41 (37); and the Triumph of Mordecai, 44 (40), <i>fine counterproofs, from Lord Aylesford's collection</i> | 2 |
| 11 | 873 The Angel leaving Tobit's Family, 48 (43), <i>remarkably fine</i> | 1 |
| 2 . 10 . | 874 THE ANGEL APPEARING TO THE SHEPHERDS, 49 (44), <i>MAGNIFICENT IMPRESSION, but slightly tinted</i> | 1 |

11. 875 The Adoration of the Shepherds, 51 (46),
FIRST STATE, *before the planks*, EXTREMELY FINE AND RARE,
on india paper 1
3. 8. o 876 The Adoration of the Shepherds, 51 (46),
second state, SUPERB IMPRESSION, *on india paper*, with large
margin 1
13. 15. o 877 THE FLIGHT INTO EGYPT, IN THE STYLE OF ELSHEIMER,
61 (56),
MAGNIFICENT IMPRESSION, *covered with burr*, *excessively rare* 1
17. 878 The Flight into Egypt, in the style of Elsheimer, 61 (56),
a remarkably fine impression of the usual state 1
1. 7. o 879 The Return from Egypt, 64 (60), EXTREMELY FINE, with a
counterproof on india paper, the latter from Lord Ayles-
ford's collection 2
1. 13. o 880 Christ and the Woman of Samaria, 74 (70), *third state*,
BRILLIANT IMPRESSION *on india paper* 1
4. 4. o 881 THE LARGE RESURRECTION OF LAZARUS, 77 (73), *sixth state*
of Wilson, and *fifth of Bartsch*,
A MOST SUPERB IMPRESSION, EXTREMELY RARE, from
Lord Aylesford's collection 1
48. o. o 882 CHRIST HEALING THE SICK, called THE HUNDRED GUILDER
PRINT, 78 (74),
MAGNIFICENT IMPRESSION ON INDIA PAPER, with large
margin, EXCESSIVELY RARE, from *Lord Aylesford's*
collection 1
3. 3. o 883 THE HUNDRED GUILDER PRINT, 78 (74),
a fine old impression on plain paper 1
- . 10. 884 THE HUNDRED GUILDER PRINT, 78 (74),
an inferior impression on plain paper 1
- 1 - 1. o 885 THE HUNDRED GUILDER PRINT, 78 (74),
the retouched impression by Captain Baillie, VERY FINE,
on india paper, from *Lord Aylesford's collection* 1
1. 886 THE HUNDRED GUILDER PRINT, 78 (74),
impressions from the fragments into which the plate was cut,
from the same collection 4
2. 12. 887 The Crucifixion, 80 (78), *third state*,
SUPERB IMPRESSION ON INDIA PAPER, from *Lord Ayles-*
ford's collection 1
- . 1. 888 The Agony in the Garden, 79 (75), and the Incredulity of
St. Thomas, 93 (89), *fine counterproofs*, from the same
collection 2

- 10 889 The Decollation of St. John, 97 (92), *very fine* 1
2 1 890 St. Jerome sitting at the foot of a tree, 108 (103),
second state, *VERY FINE, from the Duke of Buckingham's*
collection 1
4 891 ST. JEROME, AN UNFINISHED PLATE, 109 (104), *second state,*
BRILLIANT IMPRESSION, with considerable burr, from Lord
Aylesford's collection 1

ALLEGORICAL AND FANCY SUBJECTS.

- 19 892 The Hour of Death (B. 108), *very fine and rare, from Lord*
Aylesford's collection 1
2 10 893 The Marriage of Jason and Creusa, 116 (112),
BRILLIANT IMPRESSION, with the verses 1
5 894 Three Oriental Figures, 122 (118), *second state, with a counter-*
proof; and the Musicians, 123 (119), a counterproof 2
5 895 SMALL BUST OF A RATCATCHER, *sometimes attributed to*
Rembrandt, VERY FINE AND RARE, from Lord Ayles-
ford's collection 1
7 896 The Jews' Synagogue, 130 (126), *counterproof; and the*
Travelling Peasants, 134 (131), remarkably fine; with a
counterproof 3
14 897 CUPID REPOSING (B. 132),
BRILLIANT IMPRESSION, EXTREMELY RARE, from Lord
Aylesford's collection 1
1 10 898 Whole-length figure of a Persian (B. 137),
VERY FINE AND RARE, from Mr. Sheepshanks's and Mr.
Sequier's collections 1

BEGGARS.

- 1 10 899 Beggars coming from behind a Bank, 162 (165), *the large*
plate, second state, very fine and rare, from Lord Ayles-
ford's collection 1
1 19 900 Beggars coming from behind a Bank, 162 (165), *the cut*
plate, third state, with brilliant effect of burr on the
hillock, from the same collection 1
17 901 Beggars coming from behind a Bank, 162 (165), *the cut plate,*
third and fourth states, very fine 2
5 902 Ragged Peasant with his hands behind him, 169 (172), *third*
state, very fine, from Mr. Harding's collection 1

* * The Etchings by Rembrandt are continued at page 71.

St. Louis

SEVENTH DAY'S SALE.

(The numbers in parentheses, unless otherwise expressed, refer to
Bartsch's Peintre-Graveur.)

WORKS OF SIR JOSHUA REYNOLDS.

(Continued from page 58)

PORTRAITS OF LADIES.

LOT

19 .	903	Mary Duchess of Ancaster, by <i>Houston</i> , FIRST PROOF, VERY RARE	1
15 .	904	Mary Duchess of Ancaster, by <i>Houston</i> , and Elizabeth Countess of Ancram, by <i>Wilson</i> , FINE PROOFS	2
1 . 8 . 0	905	Madame Baccelli as a Bacchante, and Lady Beaumont, both by <i>J. R. Smith</i> , FINE PROOFS	2
1 . 2 . 0	906	MRS. BILLINGTON as <i>St. Cecilia</i> , by <i>Ward</i> , SUPERB UNFINISHED PROOF, extremely rare	1
19 .	907	The Countess of Berkeley, and Mrs. Bonfoy, by <i>Mac Ardell</i> ; and Miss Bosville, by <i>Watson</i> ; the two latter FINE PROOFS	3
1 . 5 . 0	908	Miss Bowles (<i>Juvenile Amusement</i>), by <i>C. Turner</i> , and <i>W.</i> <i>Ward</i> , FINE PROOFS	2
11 .	909	Lady Camden, by <i>Schiavonetti</i> , and Lady Almeria Carpenter, by <i>Watson</i> , FINE PROOFS, &c.	3
2 . 11 . 0	910	Mrs. Cholmondeley, and Mrs. Collier, by <i>Watson</i> , and the Countess of Essex, by <i>Mac Ardell</i> , FINE PROOFS	3
13 .	911	Barbara Countess of Coventry, by <i>Watson</i> , VERY FINE PROOF	1
17 .	912	Barbara Countess of Coventry, by <i>Watson</i> , SUPERB PROOF, very rare	1
17 .	913	Miss Crewe and her Brother, by <i>Mac Ardell</i> , and Miss Crewe and her Sister, by <i>Dixon</i> , FINE PROOFS	2
1 . 12 . 0	914	Mrs. Damer, by <i>J. R. Smith</i> , and Lady Anne Dawson (<i>Dartrey</i>), by <i>Mac Ardell</i> , FINE PROOFS	2
1 . 13 . 0	915	Lady Charlotte Fitzwilliam, by <i>Mac Ardell</i> ; Lady E. Foster, by <i>Bartolozzi</i> , and Sophia Princess of Gloucester, by <i>Watson</i> , FINE PROOFS	3

- 1 - 5 - 916 Jane Duchess of Gordon, by *Dickinson*,
FINE PROOF, *extremely rare* 1
- 1 - 1 - 917 Miss Greenway, by *Watson*, and Mrs. Horneck, by *Mac
Ardell*, FINE PROOFS 2
- 16 . 918 Miss Horneck, by *Dunkarton*, FINE PROOF 1
- 1 - 11 - 919 Miss Horneck, by *Dunkarton*,
VERY FINE PROOF, *from Mr. Thompson's collection* 1
- 11 . 920 Miss Jacob, by *Spilsbury*, and Miss Kemble (Mrs. Twiss), by
Jones, VERY FINE PROOFS 2
- 10 . 921 Miss Kennedy, by *Watson*, FINE PROOF 1
- 1 - 12 - 922 Miss Kennedy, by *Watson*,
VERY FINE PROOF, *printed in brown ink, producing a
beautiful effect* 1
- 10 . 923 Lady Kent, by *Dixon*, FINE PROOF 1
- 1 - 17 - 924 Mrs. Lascelles and her Child, by *Watson*, VERY FINE PROOF 1
- 1 - 1 - 925 The Duchess of Leinster, by *Dickinson*, FINE PROOF; and
Miss Magill, by *Watson*, *very rare* 2
- 1 - 17 - 926 The Duchess of Leinster, by *Dickinson*,
FIRST PROOF, *extremely rare* 1
- 1 - 1 - 927 The Duchess of Marlborough, by *Mac Ardell*, and the
Duchess of Marlborough with her Child, by *Watson*,
FINE PROOFS 2
- 16 . 928 Mrs. Mathew, whole length, by *Dickinson*, and Mrs. Musters
as Hebe, *very fine* 2
- 18 . 929 Miss Meyer as Hebe, by *Jacobe*, FINE PROOF, VERY RARE 1
- 1 - 6 - 930 Nelly O'Brien, by *Okey*, and Miss Powell, by *Houston*, VERY
FINE PROOFS 3
- 1 - 7 - 931 Miss T. Palmer (Mrs. Gwatkin) when a child, by *J. R. Smith*;
Miss Mary Palmer (Marchioness of Thomond), by
Doughty and *J. R. Smith*, *fine proofs* 3
- 1 - 2 - 932 Lady E. Montagu, by *Mac Ardell*; Lady C. Price, by *Jones*;
Mrs. Robinson, and Lady Scarsdale, by *Watson*, FINE
PROOFS 4
- 1 - 17 - 933 Lady Spencer, by *T. Watson*; Mrs. Stanhope, by *Caroline
Watson*, and the Countess of Waldegrave, by *Houston*,
FINE PROOFS 3

FANCY SUBJECTS.

- 14 . 934 Ariadne, by *Doughty*, and Master Herbert as Bacchus, by
J. R. Smith, FINE PROOF 2

2. 0	935	Old Man reading, by <i>Okey</i> , and Resignation, by <i>Watson</i> , FINE PROOFS	2
10 .	936	The Age of Innocence, by <i>Turner</i> , <i>private plate</i> , ARTIST'S PROOF	1
1. 15.	937	The Strawberry Girl, by <i>Watson</i> , and Muscipula and Robi- netta, by <i>Jones</i> , FINE PROOFS	3
1. 5.	938	La Madonna col Bambino, by <i>J. R. Smith</i> ; St. John, by <i>Dean</i> , and Dionysius Areopagita, by <i>Jehner</i> , <i>the two</i> <i>former</i> FINE PROOFS	3
1-9.	939	Venetian Boy, and Cupid as Mercury, by <i>Dean</i> , and the Student, by <i>J. R. Smith</i> , FINE PROOFS	3
2-0-0	940	The young Artist, by <i>Keating</i> , and the sleeping Child, by <i>Doughty</i> , FINE PROOFS	2
1-5-	941	THE INFANT JUPITER, by <i>J. R. Smith</i> , VERY FINE AND RARE	1
14.	942	The Fortune Teller, by <i>Sherwin</i> , VERY FINE	1
8-12-	943	THE FORTUNE TELLER, by <i>SHERWIN</i> , SUPERB PROOF BEFORE ANY LETTERS, EXTREMELY RARE	1

MARC ANTONIO, AGOSTINO VENEZIANO, AND
MARCO DA RAVENNA.

(*Continued from page 61*).

30. 0.	944	JUPITER EMBRACING CUPID, MERCURY FLYING FORWARD IN SEARCH OF PSYCHE, AND CUPID AND THE GRACES; THREE OF THE ANGLES OF THE FARNESINA; AFTER RAFFAELLE, BY MARC ANTONIO (342—344), MOST SUPERB IMPRESSIONS, ONE OF THE FINEST SETS KNOWN, EXCESSIVELY RARE, <i>the two former from Baron</i> <i>Verstolk's</i> , and <i>the latter from Mr. Coningham's collection</i>	3
1-0-	945	Venus, Mars, and Cupid, by MARC ANTONIO, probably after a design by <i>FRANCIA</i> (345), <i>very fine and rare</i>	1
2. 10-	946	Hercules and Antæus, after RAFFAELLE, by MARC ANTONIO, (346), VERY FINE AND RARE	1
3. 13.	947	THE TRIUMPH OF GALATEA, AFTER RAFFAELLE, BY MARC ANTONIO (350), FINE AND EXTREMELY RARE	1
3. 13.	948	An unknown subject of three figures, in the centre of whom is a woman holding a crescent, after <i>FRANCIA</i> , by MARC ANTONIO (354), BRILLIANT IMPRESSION, AND EXTREMELY RARE	1
13 .	949	Temperance, after RAFFAELLE, by AGOSTINO VENEZIANO, (358), VERY FINE AND RARE	1

4. 0. 950 A composition of many figures, among which the principal is
 a young man holding a torch, after FRANCOIA, by MARC
 ANTONIO (360),
 VERY FINE, AND EXTREMELY RARE, *from M. Debois's*
collection 1
 *** "*Cette pièce est une des meilleures que Marc Antoine ait*
gravées dans ses premières manières."—BARTSCH.
12. 0. 951 THE EMPEROR TRAJAN BETWEEN ALLEGORICAL FIGURES
 OF ROME AND VICTORY, engraved by MARC ANTONIO,
 after a drawing by RAFFAELLE from the antique (361),
 A MAGNIFICENT IMPRESSION, AND EXTREMELY RARE 1
 *** "*Cette estampe, qui est gravée d'après l'un des bas-reliefs*
de l'arc de Constantin, est une des plus belles et des plus
estimées de Marc Antoine."—BARTSCH.
2. 10. 0. 952 An unknown subject, representing two men holding a bent
 stick over a reclining female, after FRANCOIA, by MARC
 ANTONIO (369),
 BRILLIANT IMPRESSION, AND EXTREMELY RARE 1
4. 12. 0. 953 A Man pouring water into a vase, with a Woman holding
 two sponges, after FRANCOIA, by MARC ANTONIO (373),
 EXTREMELY FINE AND RARE 1
1. 11. 0. 954 A naked Man chastising Fortune, after FRANCOIA, by MARC
 ANTONIO (378), EXTREMELY FINE AND RARE 1
12. 0. 955 A Man shewing a hatchet to a young Female, by MARC
 ANTONIO (380),
 SUPERB IMPRESSION, PROBABLY THE FINEST KNOWN,
 EXCESSIVELY RARE, *from M. Dumesnil's and M. Debois's*
collection 1
4. 0. 956 PHILOSOPHY, AFTER RAFFAELLE, BY MARC ANTONIO (381),
 BRILLIANT IMPRESSION, EXTREMELY RARE, *from Mr.*
Hibbert's collection, but unfortunately cut at top 1
5. 0. 957 YOUNG MAN CARRYING A LANTERN, AND FOLLOWED BY A
 RAM, AFTER RAFFAELLE, BY MARC ANTONIO (384),
 MAGNIFICENT IMPRESSION, AND EXTREMELY RARE 1
11. 0. 0. 958 THE VIRTUES, AFTER RAFFAELLE, BY MARC ANTONIO,
 (386—392),
 A REMARKABLY BRILLIANT SET, AND EXTREMELY RARE 7
12. 959 THE PEST, after RAFFAELLE, by MARC ANTONIO (417),
 VERY FINE AND RARE 1

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|-----------|---|-----|--|---|
| 1 - 10 - | o | 960 | The young Mother seated, and conversing with two men, after FRANCIA, by MARC ANTONIO (432),
VERY FINE AND RARE | 1 |
| 1 - 17 - | o | 961 | Young Man sleeping near the entrance of a wood, after FRANCIA, by MARC ANTONIO (438),
EXTREMELY FINE AND RARE | 1 |
| 18 . | | 962 | A Woman meditating, after RAFFAELLE, by MARC ANTONIO (445), VERY FINE AND RARE | 1 |
| 1 - 7 - | o | 963 | Woman carrying a child, probably intended for Hagar and Ishmael, after RAFFAELLE, by MARC ANTONIO (450),
EXTREMELY FINE AND RARE | 1 |
| 5 - 5 - | o | 964 | A Woman selling eggs, with a man leaning over her, after RAFFAELLE, attributed by Bartsch to <i>A. Veneziano</i> , but more probably by MARC ANTONIO (453),
SUPERB IMPRESSION, AND EXTREMELY RARE | 1 |
| 9 . o . | o | 965 | A MAN CARRYING THE BASE OF A COLUMN, AFTER RAFFAELLE, BY MARC ANTONIO (476),
MAGNIFICENT IMPRESSION, EXTREMELY RARE, <i>from Baron Verstolk's collection</i> | 1 |
| 1 - 6 - | o | 966 | A Man extracting a thorn from his foot, by MARCO DA RAVENNA, <i>after the antique</i> (480), <i>very fine and rare</i> | 1 |
| 10 . 15 - | o | 967 | A NAKED MAN CLIMBING UP A BANK, ONE OF THE FIGURES IN MICHAEL ANGELO'S CARTOON OF PISA, ENGRAVED BY MARC ANTONIO (488),
A MOST SUPERB IMPRESSION, AND EXTREMELY RARE | 1 |
| 4 . | | 968 | Medallion Portraits of Leo X, and Adrian VI, by MARC ANTONIO (493, 494), <i>very fine and rare</i> | 2 |
| 5 - o . | o | 969 | Christ taking leave of his Mother, after ALBERT DURER, by MARC ANTONIO (636),
BRILLIANT IMPRESSION, AND EXTREMELY RARE | 1 |

ANONYMOUS MASTERS OF THE SCHOOL OF MARC ANTONIO.

- | | | | | |
|---------|-----|---|--|---|
| 9 . | 970 | The Sacrifice of Cain and Abel, after RAFFAELLE (4), <i>first state before the address</i> , VERY FINE AND RARE | 1 | |
| 2 . 3 . | o | 971 | The Virgin and Child, after PARMIGIANINO (12), probably engraved by CARAGLIO,
A BEAUTIFUL PRINT, <i>extremely fine and rare</i> | 1 |

REMBRANDT.

(Continued from page 65).

The first numbers refer to Wilson's Catalogue, the second (in parentheses) to that of Bartsch.

ACADEMICAL SUBJECTS, &c.

16. 972 Academical figure of a Man sitting on the ground, 193 (196),
EXTREMELY FINE, from Lord Aylesford's collection 1
7. 0 973 WOMAN BEFORE A DUTCH STOVE, 194 (197), *third state*,
SUPERB IMPRESSION, ON INDIA PAPER . 1

LANDSCAPES.

3. 3. 0 974 THE SPORTSMAN, 208 (211), *first state of Bartsch and second of Wilson*, AN EXTREMELY FINE IMPRESSION 1
6. 6. 0 975 A Peasant carrying milk pails, 210 (213), *second state*,
BRILLIANT IMPRESSION, *extremely rare*, from Lord Aylesford's collection . 1
3. 19. 0 976 Village with a square tower, 215 (218), *second state*,
BRILLIANT IMPRESSION, VERY RARE . 1
10. 0. 0 977 LONG LANDSCAPE WITH A TOWER, 220 (223), *without the dome, but before the diagonal strokes on the space between the post of the gate and its buttress; an undescribed state*,
SUPERB IMPRESSION, EXTREMELY RARE, from Baron Verstolk's collection . 1
5. 12. 0 978 LONG LANDSCAPE WITH A TOWER, 220 (223),
MAGNIFICENT IMPRESSION, *in the usual state*, from Lord Aylesford's collection . 1
3. 15. 0 979 ARCHED LANDSCAPE WITH A FLOCK OF SHEEP, 221 (224),
third state, BRILLIANT IMPRESSION, AND VERY RARE 1
7. 7. 0 980 LARGE LANDSCAPE WITH A COTTAGE AND A DUTCH HAY-
BARN, 222 (225),
EXTREMELY FINE AND RARE, *in the most perfect condition*,
from Lord Aylesford's collection . 1
7. 5. 0 981 LARGE LANDSCAPE WITH A COTTAGE AND A DUTCH HAY-
BARN, 222 (225),
MOST BRILLIANT IMPRESSION, *but the upper portion of the white paper has been cut off* . 1

5. 15. 982 ARCHED LANDSCAPE WITH AN OBELISK, 224 (227), *second state, MOST BRILLIANT IMPRESSION, EXTREMELY RARE, from Lord Aylesford's collection* . . . 1
7. 983 A Cottage with white pales, 229 (232), *counterproof of the second state, rare* . . . 1

PORTRAITS OF MEN.

9. 984 Bust of an old Man with a long beard, 261 (264), *second state, very fine and rare* . . . 1
1. 3. 985 Man with a crucifix and chain, 263 (261), *second state, very fine, from the Duke of Buckingham's and Mr. Harding's collections* . . . 1
10. 986 An old Man with a large white beard and a fur cap, 264 (262), *an extremely fine impression* . . . 1
1. 2. 987 JAN ANTONIDES VANDER LINDEN, 266 (264), *third state, REMARKABLY FINE, and in beautiful condition, from Lord Aylesford's collection* . . . 1
1. 16. 988 JAN ANTONIDES VANDER LINDEN, 266 (264), *third state, BRILLIANT IMPRESSION, from Mr. Hibbert's collection* . . . 1
10. 989 Menasseh Ben Israel, 271 (269), *VERY FINE, from Lord Aylesford's collection* . . . 1
3. 3. 990 DR. FAUSTUS, 272 (270),
BRILLIANT IMPRESSION, with large margin, VERY RARE, from Lord Aylesford's collection . . . 1
13. 6. 991 RENIER ANSLO, 273 (271), *second state, SUPERB IMPRESSION, ONE OF THE FINEST KNOWN, EXTREMELY RARE, from the same collection* . . . 1
3. 15. 992 CLEMENT DE JONGE, 274 (272), *second state, EXTREMELY FINE AND VERY RARE* . . . 1
4. 993 Clement de Jonge, 274 (272), *counterproof of the second state, very rare, from Mr. Utterson's collection* . . . 1
6. 994 Clement de Jonge, 274 (272), *counterproof of the third state, very rare, from Lord Aylesford's collection* . . . 1
2. 5. 995 CLEMENT DE JONGE, 274 (272), *fourth state, A MOST BRILLIANT IMPRESSION* . . . 1
4. 996 Clement de Jonge, 274 (272), *counterproof of the fourth state, very rare, from Lord Aylesford's collection* . . . 1
6. 12. 997 ABRAHAM FRANZS, 275 (273), *fourth state, SUPERB IMPRESSION ON INDIA PAPER, EXTREMELY RARE* . . . 1

1. 15 - o 998 ABRAHAM FRANSZ, 275 (273), *fourth state*,
MAGNIFICENT IMPRESSION, *printed on vellum*, EXTREMELY
RARE 1
7. 15 - o 999 ABRAHAM FRANSZ, 275 (273), *fifth state*
MOST BRILLIANT IMPRESSION ON INDIA PAPER, EX-
TREMELY RARE, *from Mr. Pole Carew's and Mr. Sheep-*
shanks's collections 1
6. 8 1000 YOUNG HAARING, 277 (275), *second state*,
SUPERB IMPRESSION *on india paper*, *extremely rare*, *from*
Lord Aylesford's collection 1
4. o 1001 YOUNG HAARING, 277 (275), *second state*,
AN EXTREMELY FINE IMPRESSION *on plain paper*, VERY RARE 1
14. 1002 YOUNG HAARING, 277 (275), *third state*,
very fine, *from Lord Aylesford's collection* 1
15. o - o 1003 JOHN LUTMA, 278 (276),
SUPERB IMPRESSION, *before the bottle and the window*, and
before the names, *printed on light vellum*, *producing a most*
beautiful effect; EXTREMELY RARE, *from Mr. Segurier's*
collection 1
5. 1004 JOHN LUTMA, 278 (276),
fine counterproof of the third state, *very rare*, *from Lord*
Aylesford's collection 1
1. 16 o 1005 JAN ASSELYN, 279 (277),
third state, *very fine*, *from Count Fries's collection* 1
6. 12 - 1006 PORTRAIT OF COPPENOL, THE SMALL PLATE, 284 (282),
second state, MOST BRILLIANT IMPRESSION, EXCESSIVELY
RARE, *from Ploos Van Amstel's and Lord Aylesford's*
collections 1
- 1 - o - o 1007 PORTRAIT OF COPPENOL, THE SMALL PLATE, 284 (282),
fifth state, VERY FINE AND RARE 1
- 15 - 12 - o 1008 PORTRAIT OF COPPENOL, THE LARGE PLATE, 285 (283),
third state,
A MAGNIFICENT IMPRESSION, AND EXTREMELY RARE 1
- 1/2. 1009 Bust of an old Man, 292 (290), *very fine*, *with sketches in*
chalk by Rembrandt on the back 1
8. 1010 The Slave, 302 (302), *second state*; Bust of a Man, 322 (324),
second state, *very fine*, &c. 3

SCHOOL OF REMBRANDT, &c.

7. 1011 Boaz and Ruth (2), and the Nativity (4), *very fine and rare*,
from Lord Aylesford's collection 2

8. 1012 The Musicians (22) and Heads of a Man and a Woman,
very fine and rare, from the same collection 3

DRAWINGS BY REMBRANDT.

- 1/2 . 1013 Study of a kneeling Figure, in pen and ink, *very fine, from Sir Joshua Reynolds's collection* 1
- 1/4 . 1014 Study of Tobit kneeling,
fine drawing in pen and ink, from the same collection 1
- 1 . 1015 Abraham lamenting over Hagar,
REMARKABLY FINE DRAWING with a reed pen 1
- 1/8 . 1016 The Last Supper, *fine drawing in red and black chalk, probably a copy by Rembrandt, from a design by some Italian master* 1
- 1/6 . 1017 The Presentation of Samuel to Eli,
very fine drawing in pen and ink, from Sir Thomas Lawrence's collection 1
- 1/6 . 1018 The Calling of St. Peter,
MAGNIFICENT DRAWING with a reed pen, from Mr. Ottley's collection 1
- 1/6 . 1019 The Disciples at Emaus,
very fine drawing in pen and ink 1
- 1 - 9 - 0 1020 A Canal with trees on its banks,
remarkably fine drawing, from Mr. Utterson's collection 1
- 1/2 . 1021 A Dutch Canal, with windmills on its banks,
BEAUTIFUL DRAWING in pen and ink, washed with bistre 1
- 1 - 0 - 0 1022 A Dutch Barn, nearly covered with trees,
very fine drawing in pen and ink 1
- 1/6 . 1023 View of a Dutch Village, with a large church and a windmill,
A SUPERB DRAWING in bistre 1
- 7 . 1024 A large Church on the banks of a Canal,
fine pen drawing, slightly washed with colour 1
- 2 11 - 0 1025 Interior with a woman lying in bed, &c.,
VERY FINE pen drawing, washed with indian ink 1
- 1 . 1026 Sketch of a young Man, *fine drawing in black chalk, from Mr. Geddes's collection* 1
- 2 . 5 - 0 1027 Study of an old Man sitting,
SUPERB DRAWING in black chalk, from Baron Verstolk's collection 1
- 1/4 . 1028 Sketch of a Man reading, *fine drawing with a reed pen, from Sir T. Lawrence's collection* 1

3.	6	1029	Young Man meditating, <i>a very fine drawing, from Mr. Utterson's collection</i>	1
18.	o	1030	Study of a Turkish Soldier, <i>a very fine drawing in pen and ink</i>	1
3.		1031	Study of a Man walking, <i>a very fine drawing in pen and ink</i>	1
3.	o	1032	Ahasuerus sitting on his Throne, EXTREMELY FINE DRAWING, in pen and ink	1
3.		1033	The Student, <i>a remarkably fine drawing in bistre</i>	1
	9	1034	Studies of Figures, <i>very fine drawing with a reed pen</i>	1
2.	o	1035	Rembrandt's Mother sitting, A MOST ELABORATE DRAWING in pen and ink	1
1.	12	1036	THE CAMEL, A MOST BEAUTIFUL DRAWING in pen and ink, engraved in Rogers's Imitations	1

DRAWINGS BY MASTERS OF THE SCHOOL OF REMBRANDT.

ECKHOUT.

2.	2	o	1037	A Physician consulted by his Patients, MAGNIFICENT DRAWING, washed with bistre, probably the original sketch for one of his pictures; from Baron Verstolk's collection	1
3.	3	o	1038	Boaz and Ruth, <i>a very fine drawing, washed with bistre</i>	1

ARTUS DE GELDER.

1.	5	o	1039	A Landlord receiving his Rent, SUPERB DRAWING, washed with bistre, from Baron Verstolk's collection	1
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VANDER HELST.

//			1040	Portrait of a Warrior, <i>a very fine drawing in black chalk</i>	1
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DE KONING.

1.	6	o	1041	A very fine Landscape with Rocks and a River, <i>beautiful drawing in colours</i>	1
	10		1042	The Repose in Egypt, <i>fine drawing with a reed pen, from Sir Joshua Reynolds's collection</i>	1

J. LIEVENS.

- 5 - 2 o 1043 Portrait of a Man, somewhat resembling Lord Arundel,
a remarkably fine drawing in red and black chalk 1
- 1 . 1044 Head of a young Man, fine drawing with a reed pen 1
- 1 - 1. o 1045 Forest Scenery,
a most vigorous drawing, approaching the grand style of
Titian, from Baron Verstolk's collection 1
- 3 . 13. 1046 Forest Scenery,
a magnificent drawing, equally effective as the preceding,
from the same collection 1

RENESE.

- pared* 1047 Interior of a Forest, a very fine drawing, washed with
bistre 1
- 3 . 4. o 1048 A Hunter watching for Game in a Forest,
MAGNIFICENT DRAWING, washed with bistre 1

DRAWINGS BY FRENCH MASTERS, &c.

BORGOGNONE.

- 16 . 1049 Combat of Cavalry,
a very spirited drawing, from the Udney collection 1

CLAUDE.

- 1 - o o 1050 Study of Foliage, a fine drawing in pen and ink 1
- 4 . o . 1051 Studies of Trees,
A SUPERB DRAWING in black and white chalk, from Sir T.
Lawrence's and Mr. Beckford's collections 1

LE BRUN.

- 10 . 1052 The Return from Egypt,
REMARKABLY FINE DRAWING in red and black chalk 1

NANTEUIL.

- 1 - 1 o 1053 Portraits of Christina Queen of Sweden, the Abbé d'Orleans,
&c., fine 3

N. POUSSIN.

- 1 - 6. o 1054 Venus and her attendant Nymphs,
very fine drawing in pen and ink 1

7. 10. 1055 Venus and Adonis,
BEAUTIFUL DRAWING, *washed with bistre, from Sir T.
Lawrence's collection* 1
10. 1056 Sketches of Heads and Figures,
*very fine drawing in pen and ink, from West's and Law-
rence's collections* 1
1. 0. 1057 The Death of Alexander,
*a very fine drawing in pen and ink, with an academical figure
at the back, from Sir Joshua Reynolds's collection* 1

MURILLO.

1. 3. 0 1058 The Penitent Magdalen,
A MAGNIFICENT DRAWING *in black and red chalk* 1

EIGHTH DAY'S SALE.

*The numbers in Parentheses, unless otherwise expressed, refer to
Bartsch's Peintre Graveur.*

ROBETTA.

LOT

- | | | | | |
|-----|---|-------|---|---|
| 15 | o | 1059 | Adam and Eve, with Cain and Abel (3),
VERY FINE AND RARE | 1 |
| 3. | o | o1060 | THE SACRIFICE OF CAIN AND ABEL, <i>unknown to Bartsch</i> ,
VERY FINE AND EXTREMELY RARE, <i>from M. Debois's</i>
<i>collection</i> | 1 |
| 2. | o | o1061 | The Adoration of the Magi (6),
A BRILLIANT OLD IMPRESSION, EXTREMELY RARE | 1 |
| 14. | | 1062 | St. Sebastian and St. Roch (14),
<i>very fine and rare, but unfortunately cut at top</i> | 1 |

RODDERMONDT.

- | | | | | |
|-----|--|------|---|---|
| 11. | | 1063 | The Suppliant (78), <i>very fine and rare</i> | 1 |
|-----|--|------|---|---|

J. H. ROOS.

- | | | | | |
|----|-----|-------|---|---|
| 6. | 15. | o1064 | The Peasant and his Flock (38), <i>dated 1664</i> ,
MAGNIFICENT IMPRESSION, <i>in the most perfect state, with</i>
<i>large margin</i> , EXTREMELY RARE | 1 |
|----|-----|-------|---|---|

SALVATOR ROSA.

- | | | | | |
|----|----|---|--|----|
| 1. | 1. | o | 1065 Sea Monsters, and the set of figures of Soldiers, Banditti,
&c., <i>fine old impressions</i> | 65 |
|----|----|---|--|----|

RUBENS.

- | | | | | |
|---|-----|--|--|---|
| . | 13. | | 1066 Old Woman holding a candle, with a boy at her side,
<i>fine old impression</i> | 1 |
|---|-----|--|--|---|

C. RUGENDAS.

- | | | | | |
|---|--|------|--|---|
| 4 | | 1067 | Landscapes with horses, &c., <i>after G. P. Rugendas, fine</i> | 4 |
|---|--|------|--|---|

RUISDAEL.

- | | | | | |
|-----|----|---|--|---|
| 9 | . | o | 1068 Cottage with a bridge (1), <i>fine old impression</i> | 1 |
| 10. | 5. | o | 1069 THE LARGE TREE (2),
SUPERB FIRST STATE, BEFORE THE SKY, &c., EXCESSIVELY
RARE | 1 |

PRINCE RUPERT.

- 5 - 0 - 1070 The Magdalen, mezzotint, after Merian,
RUPERTUS D.G.C.P.D.B. PRINCEPS IMPERII, *animi gratia*
lusit, EXTREMELY FINE AND RARE . 1

RYALL.

- 1 - 13 - 1071 THE DUKE OF WELLINGTON, after a Daguerreotype,
ARTIST'S PROOF on india paper . 1

SAENREDAM.

- 9 . 1072 Nymphs in landscapes (59, 60), *very fine* . 2

SAFTLEVEN, &c.

- 5 . 1073 The Lighthouse (16); Landscapes, &c., *very fine and rare* 4

C. VAN SAVOYEN.

- 16 . 1074 His own Portrait, etched by *himself*,
BEAUTIFUL PROOF BEFORE ANY LETTERS, EXTREMELY
RARE, with large margin . 1

SAY, &c.

- 2 . 1075 Portrait of Mr. Greville, by *Say*, and of Mr. Hustler, by
Saunders, *fine proofs* . 2

G. SCARSELLO, &c.

- 12 . 1076 Time (2), Bacchus (3), Fortune (4), by *Scarsello*; Sixtus V,
by *Scavezzzi*; the Holy Family, after *A. Caracci*, by
Stephanoni, &c. *fine* . 7

SCHALCKEN.

- 12 . 1077 Portrait of Gerard Douw, *very fine* 1
14 . 1078 Bust of a Peasant laughing, with inscription *Quam memi-*
nisse juvat, *extremely fine and rare* . 1

R. SCHIAMINOSSI.

- 2 . 1079 Prophets and Sibyls (5, 13, 20, 22, 23, 24), *fine* 6
3 . 1080 The Virgin (34); Assumption of the Virgin (36); Martyr-
dom of St. Stephen (57), &c. *fine* . 8

SCHMIDT.

(*The numbers from Jacoby's Catalogue of Schmidt's Works*).

- 6 . 1081 Heads of Men, after Rembrandt, &c. (112, 113, 117, 118),
very fine . 4

1	10	1082	Head of a Man (118); an old Woman (119), <i>two states, one before work over the name; and the Persian (120), all after Rembrandt, and very fine</i>	4
1	10	1083	Rembrandt's Wife (123); a young Man (124), <i>proof before the inscription, both after Rembrandt; and the Head of a Man, after Flinck (125), very fine</i>	3
1	3	1084	The Jew Bride (128), and the Father of the Jew Bride (129), <i>both after Rembrandt, very fine</i>	2
14		1085	Head of an old Man, after <i>Flinck</i> (131); Woman sewing (135), and a Bust of an old Man, after <i>Rembrandt</i> (139), <i>very fine</i>	3
16		1086	Portrait of Hirsch Michel (144); of Rembrandt (150, 151), <i>the latter a proof before the dedication, very fine</i>	3
1	10	1087	The two Peasants, after <i>Ostade</i> (160), <i>very fine</i>	1
10		1088	Christ raising the daughter of Jairus, after <i>Rembrandt</i> (165), <i>very fine</i>	1
1	12	1089	The Presentation in the Temple, after <i>DIETRICH</i> (167), <i>fine proof before the inscription</i>	1
15		1090	Lot and his Daughters, after <i>REMBRANDT</i> (173), <i>fine proof before the inscription</i>	1
16		1091	Tobit and his Wife, after <i>REMBRANDT</i> (177), <i>very fine</i>	1

MARTIN SCHOENGAUER.

3	10	1092	THE BETRAYAL OF CHRIST (10), SUPERB IMPRESSION, EXTREMELY RARE, <i>from Mr. Beckford's collection</i>	1
4	12	1093	CHRIST BEFORE THE HIGH PRIEST (11), SUPERB IMPRESSION, EXTREMELY RARE, <i>from the same collection</i>	1
4	4	1094	PILATE WASHING HIS HANDS (14), SUPERB IMPRESSION, EXTREMELY RARE, <i>from the same collection</i>	1
4	4	1095	CHRIST PRESENTED TO THE PEOPLE (15), SUPERB IMPRESSION, EXTREMELY RARE, <i>from the same collection</i>	1
3	8	1096	CHRIST BEARING HIS CROSS (16), SUPERB IMPRESSION, EXTREMELY RARE, <i>from the same collection</i>	1
1	15	1097	The Entombment (18), VERY FINE AND RARE	1

7. 7. 0	1098	THE DESCENT INTO HELL (19), SUPERB IMPRESSION, EXTREMELY RARE, <i>from Mr. Beckford's collection</i>	1
4. 4. 0	1099	THE RESURRECTION (20), SUPERB IMPRESSION, EXTREMELY RARE, <i>from the same collection</i>	1
16. 0. 0	1100	THE CRUCIFIXION (24), MAGNIFICENT IMPRESSION, IN THE FINEST STATE, EXTREMELY RARE, <i>from the same collection</i>	1
2. 11. 0	1101	THE LARGE CRUCIFIXION (25), EXTREMELY FINE AND RARE, <i>from Mr. Coningham's collection</i>	1
4. 10. 0	1102	THE VIRGIN AND CHILD (27), A BEAUTIFUL LITTE PRINT, EXTREMELY RARE, <i>from Mr. Beckford's collection</i>	1
1. 1. 0	1103	THE VIRGIN AND CHILD (28), VERY FINE AND RARE	1
9.	1104	The Virgin and Child (28), <i>very fine, but not in good condition</i>	1
8. 14. 0	1105	ST. CHRISTOPHER (48), SUPERB IMPRESSION, EXTREMELY RARE, <i>from Mr. Beckford's collection</i>	1
5.	1106	St. John the Baptist (54), <i>very fine impression, but cut</i>	1
1. 2. 0	1107	THE MILLER (89), <i>very fine and rare</i>	1
1. 1. 0	1108	The Pigs (95), <i>very fine and rare</i>	1
4. 0. 0	1109	Six of the set of Figures supporting shields (100, 101, 102, 103, 104, 105), EXTREMELY FINE AND RARE, <i>from Mr. Beckford's collection</i>	6
1. 6. 0	1110	Design for an Ornament (115), <i>fine and rare</i>	1
11	1111	Small design of Foliage (116), <i>fine and rare</i>	1

P. VAN SCHUPPEN.

1. 2. 0	1112	The Holy Family with St. John and St. Anne, after <i>Sebastian Bourdon</i> , <i>fine proof before the inscription beneath, very fine and rare</i>	1
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J. SMITH.

1/2	1113	Charles I, after <i>Van Dyck</i> , and Catherine of Braganza, after <i>Wissing</i> , <i>very fine</i>	1
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19 .	1114	James II, when Duke of York, in armour, leaning on an anchor, <i>fine proof, very rare</i>	1
1-7 . 0	1115	Bishop Burnet, after <i>Riley</i> , <i>first state, very fine and rare</i>	1
6 .	1116	John Duke of Buckingham, <i>first state</i> ; the Lord Bury, and R. and W. Cecil, after <i>Kneller</i> , &c. <i>fine</i>	4
9 .	1117	Abraham Hondius, Anthony Leigh, the Duke of Schomberg, G. Verney, and H. Worster, <i>very fine</i>	5
9 .	1118	Charles Duke of Somerset, after <i>Riley</i> , <i>scarce</i> ; and Henry Earl of Warrington, after <i>Kneller</i> , <i>fine</i>	2
6 .	1119	Madame Brownlow, <i>proof</i> ; the Countess of Roxburgh, &c. <i>fine</i>	4

P. SOUTMAN.

1-5 . 0	1120	The Holy Family, and the Dead Christ, after RUBENS, EXTREMELY FINE	2
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D. VAN STAREN.

4 . 0 . 0	1121	The Calling of St. Peter (3), EXTREMELY FINE AND RARE	1
2 . 10 . 0	1122	Christ and the Woman of Samaria (6), EXTREMELY FINE AND RARE	1

D. STOOP.

7 . 2	1123	THE SET OF HORSES (1—12), MAGNIFICENT PROOFS BEFORE THE NUMBERS, EXTREMELY RARE, AND IN BEAUTIFUL CONDITION	12
2 . 10 . 0	1124	Man on horseback, &c. (1), SUPERB PROOF <i>before the sky</i> , &c., EXCESSIVELY RARE	1
1 . 10 . 0	1125	The Watering Horse (5), SUPERB PROOF <i>before the sky</i> , &c., EXCESSIVELY RARE	1
1 . 0 . 0	1126	Man holding a Horse by the bridle, &c. (6), SUPERB PROOF <i>before the sky</i> , &c., EXCESSIVELY RARE	1
2 . 0 . 0	1127	The Horse and Dog, &c. (9), SUPERB PROOF <i>before the sky</i> , &c., EXCESSIVELY RARE	1

SIR ROBERT STRANGE.

1 . 0 . 0	1128	Belisarius, after <i>Salvator Rosa</i> , <i>very fine</i>	1
1-10 . 0	1129	The Madonna of Correggio, with the Magdalen, St. Jerome, &c., <i>very fine</i>	1

2 - 16 - 0	1130	VENUS AND DANAE, after TITIAN, <i>extremely fine</i>	2
15 -	1131	Mary Magdalen, after Guido, <i>remarkably fine</i>	1
5 - 5 - 0	1132	CHARLES I. IN HIS ROBES, after VAN DYCK, EXTREMELY FINE	1
1 - 0 - 0	1133	Henrietta Maria and her Children, after VAN DYCK, VERY FINE PROOF BEFORE ANY LETTERS	1
10 .	1134	The Children of Charles I, after VAN DYCK, <i>extremely fine</i>	1

SUYDERHOEF.

13 .	1135	Boors drinking, and the companion, after Ostade, <i>very fine and rare, from M. Debois's collection</i>	2
17 .	1136	An Interior with peasants drinking, &c., called Jan de Moff, after Ostade, <i>very fine</i>	1
1 - 5 - 0	1137	The Ball, after Ostade, VERY FINE AND RARE	1
2 . 2 - 0	1138	THE THREE FATES, AFTER OSTADE, FINE PROOF <i>before the angles</i> , VERY RARE, <i>with large margin</i>	1
9 . 19 . 6	1139	INTERIOR WITH PEASANTS PLAYING AT BACKGAMMON, AFTER OSTADE, SUPERB PROOF BEFORE ANY INSCRIPTION, <i>and before much additional work</i> , PROBABLY UNIQUE	1
6 0 - 0	1140	INTERIOR WITH PEASANTS FIGHTING, AFTER OSTADE, EXTREMELY FINE IMPRESSION, <i>before the address of De Jonge, but with the white chalk marks</i> , VERY RARE	1
13 .	1141	Peasants fighting, after TERBURG, EXTREMELY FINE AND RARE	1
7 . 7 . 0	1142	THE FOUR BURGOMASTERS CONSULTING RESPECTING THE RECEPTION OF MARIE DE MEDICIS, AFTER KEYSER, MAGNIFICENT IMPRESSION, WITH LARGE MARGIN, AND EXTREMELY RARE	1
3 . 16 . 0	1143	THE PLENIPOTENTIARIES ASSEMBLED AT THE TREATY OF MUNSTER, AFTER TERBURG, MAGNIFICENT IMPRESSION, IN THE MOST PERFECT CONDI- TION, EXTREMELY RARE	1
14 .	1144	The Lion Hunt, after RUBENS, A BRILLIANT IMPRESSION	1
6 .	1145	Cattle descending a hill, after BERGHEM, <i>very fine, from Lord Aylesford's collection</i>	1
19 .	1146	Charles I, and Henrietta Maria, after Van Dyck, <i>very fine</i>	2

5	1147	Mary Princess of Orange, after <i>Honthorst</i> , first state; and Maximilian Archduke of Austria, after <i>Rubens</i> , very fine	2
15	1148	C. Van Aken, and S. Ampzingius, after <i>F. Hals</i> , and T. Bartholinus, after <i>Van Mander</i> , very fine	3
19	1149	J. Beenius, after <i>Van Vliet</i> ; G. de Glarges, after <i>Mierevelt</i> , and J. Hoornbeeck, after <i>F. Hals</i> , very fine	3
13	1150	Franciscus Plante, after <i>Santvoort</i> , and the same, the head only, very fine and rare	2
4. 6. 0	1151	J. Post, after <i>F. Hals</i> , FINE PROOF, VERY RARE	1
11	1152	J. Revijs, T. Schrevelius, after <i>F. Hals</i> , and Anna Maria Schurman, after <i>Livens</i> , fine	1
18	1153	F. Spanheim, after <i>Dubourdieu</i> ; Swalmius, after <i>Rembrandt</i> , and Tegularius, after <i>F. Hals</i> , very fine	3
16	1154	Van Tromp, after <i>H. Pot</i> ; Wikenburg and Winsemius, after <i>F. Hals</i> , &c., very fine	3

SWANEVELT.

1. 8. 0	1155	Landscape with Satyrs (49), SUPERB PROOF BEFORE THE INSCRIPTION, WITH THE ARTIST'S AUTOGRAPH, EXTREMELY RARE	1
4. 0. 0	1156	Landscape with Fishermen (77), SUPERB PROOF BEFORE THE INSCRIPTION, EXTREMELY RARE	1
2. 11. 0	1157	The Cascade (78), SUPERB PROOF BEFORE THE INSCRIPTION, EXTREMELY RARE	1
4. 0. 0	1158	The Travellers (79), SUPERB PROOF BEFORE THE INSCRIPTION, EXTREMELY RARE	1
2. 16. 0	1159	The Little Cascade (80), SUPERB PROOF BEFORE THE INSCRIPTION, EXTREMELY RARE	1
3. 3. 0	1160	Evening (81), SUPERB PROOF BEFORE THE INSCRIPTION, EXTREMELY RARE	1
5. 15. 0	1161	The Wooden Bridge (82), SUPERB PROOF BEFORE THE INSCRIPTION, EXTREMELY RARE	1

TENIERS.

- | | | | | |
|-----|----|-------|--|---|
| 2 | 10 | 01162 | The Card Players, <i>fine proof before the monogram,</i> | |
| | | | VERY RARE | 1 |
| 1/2 | | 1163 | Figures of Pilgrims, Boors sitting, &c., <i>very fine and rare</i> | 4 |

SIR J. THORNHILL.

- | | | |
|----|---|---|
| 15 | 1164 Portrait of Sir Richard Steele, <i>an etching, very rare</i> | 1 |
|----|---|---|

TITIAN.

- ✓. 1165 The Virgin and Child with Saints (2), *bearing the name of Titian, but undoubtedly etched by a Flemish Artist* 1

R. TOMPSON.

- ✓. 1166 Portraits of Sir W. Bartley, and Sir Joseph Jordan, *mezzo-*
tints, very fine . 2

FLAMINIO TORRI, &c.

- 4 1167 Samson (1), by *Torri*; Baptism of Christ, by *Tiepolo*, &c.,
fine 4

J. M. W. TURNER, R.A.

- 1168 LIBER STUDIORUM, ILLUSTRATIVE OF LANDSCAPE COMPOSITIONS, viz.—*Historical, Mountainous, Pastoral, Marine, and Architectural*, by J. M. W. TURNER, R.A.
A FINE SUBSCRIBER'S COPY, IN THE ORIGINAL NUMBERS,
EXTREMELY SCARCE

W. VAILLANT.

- | | | |
|------|--|---|
| 1169 | Jonah and the Whale, Infant Christ sleeping, and St. Jerome, | |
| | <i>mezzotints, very fine</i> | 3 |
| 1170 | Ladies singing, the Music Lesson, Interior after <i>Bega</i> , | |
| | <i>mezzotints, very fine</i> | 3 |

A. VAN DE VELDE.

3. 6. 1171 Etchings of Cows in Landscapes (11, 12, 13), VERY FINE
OLD IMPRESSIONS, EXTREMELY RARE 3

VAN DYCK, *see page 91.*

VAN UDEN.

- 1 - 13 - o 1172 Small Landscapes with figures (1, 7, 8, 9, 12, *the latter before name and address*), *very fine* 5
- 1 - 10 - o 1173 Small Landscapes with figures (14, 15, 16, 24, 27, 30, 31), *very fine* 7
- 19 - 1174 Large Landscape, after *Rubens* (58), *very fine and rare* 1

E. VERBOECKHOVEN.

- 4 o o 1175 Cows, Sheep, Stags, and other Animals, *exquisite etchings by this admirable artist* 10

J. VERKOLIE.

- 6 . 1176 The Duchess of Grafton, after *Sir P. Lely*, *mezzotint, very fine* 1

VERMEULEN.

- 1 - 1 - o 1177 Marie de Tassis, after VAN DYCK,
FINE PROOF BEFORE ANY LETTERS, EXTREMELY RARE 1

ÆNEAS VICO.

- 5 - 1178 Three Cupids, after *Parmigianino*, *very fine* 1

C. VIGNON.

- 1 - 1179 Two Apostles sleeping, *fine and rare* 1

CORNELIUS VISSCHER.

- 10 . 1180 Portrait of Cornelius Visscher, by *himself*, 1649, *very fine* 1
- 3 . 5 - o 1181 The dead body of the Saviour in the lap of the Virgin, after TINTORET,
FINE PROOF BEFORE THE INSCRIPTION BENEATH, VERY RARE, from *Mr. Beckford's collection* 1
- 8 . 8 - o 1182 THE PANCAKE WOMAN,
MOST BRILLIANT PROOF BEFORE THE ADDRESS OF DE JONGE, EXCESSIVELY RARE 1
- 11 . 1183 Children with a mouse trap, *very fine* 1
- 16 . 1184 The Large Cat, *a remarkably fine impression* 1
- 9 . 1185 Four upright Subjects, after BERGHEM, *first impressions, with the names of the artists slightly etched, very fine and rare, from Lord Aylesford's collection* 4

- 5 . 1186 The same subjects, after BERGHEM, *second impressions, the names engraved, from Lord Aylesford's collection* 4
- 5 . 1187 Four oblong Subjects, after Berghem, *with the address of Clement de Jonge, and a repetition of one of them, before the number, very fine, from the same collection* 5
- 3 . 1188 Four oblong Subjects, after BERGHEM, *with the address of Visscher, from the same collection* 4
- 9 . 1189 Man drinking, and a Woman spinning, &c., after BERGHEM, *superb impressions before the plates were reduced, very rare, from the same collection* 2
- 6 . 1190 Man drinking, *the large plate; and the cut plates of the preceding, very fine, from the same collection* 3
- 9 . 1191 The Surgeon, after BRAUWER,
FINE PROOF BEFORE THE INSCRIPTION, VERY RARE 1
1. 8. 0 1192 Morning and Evening, and the Robbers, after P. DE LAER, *very fine, the latter a fine proof* 3
- paid* 1193 Peasant washing his feet, and the Sportsman, after P. de Laer, *very fine* 2
2. 0- 0 1194 Old Man and Woman drinking, after OSTADE,
SUPERB FIRST STATE *before the et between the words pinxit-excut, EXCESSIVELY RARE* 1
- 5- 0 1195 Two Men and a Woman singing, after OSTADE, *vivitur parvo bene, very fine* 1
6. 6. 0 1196 INTERIOR WITH PEASANTS, *called THE SKATERS, after OSTADE,*
MAGNIFICENT PROOF BEFORE THE LETTERS, EXTREMELY RARE 1
3. 0. 0 1197 The Strolling Musicians, after OSTADE, *very fine impression, but cut and inlaid* 1
- 10 - 0 1198 Alexander VII, *before the address, and H. de Booy, after Van Dyck, very fine* 2
1. 0 0 1199 The Antiquary in his Cabinet, after Coreggio, *from the picture at Hampton Court,*
A MOST BRILLIANT IMPRESSION 1
3. 15. 0 1200 Gellius de Bouma,
SUPERB IMPRESSION *before the date* 1
- 9 . 1201 Coppenol the Writing Master, *very fine* 1
3. 12. 0 1202 Coppenol the Writing Master,
FINE PROOF BEFORE ANY LETTERS, *with large margin,*
VERY RARE 1

- passed* 1203 JOHN DE PAEP, the smaller plate,
BRILLIANT FIRST PROOF, before the inscription and the
name of *Visscher*, with large margin, EXTREMELY RARE 1
- 1 - 15 - 0* 1204 WILLIAM DE RYCK THE OCULIST,
BRILLIANT IMPRESSION, AND VERY RARE 1
- passed* 1205 WILLIAM DE RYCK THE OCULIST,
SUPERB IMPRESSION, PRINTED ON VELLUM, producing a
most exquisite silvery effect, EXTREMELY RARE, from
Col. Durrant's collection 1
- 1 - 1 - 0* 1206 P. Scriverius, *Visscher's Mother*, &c., fine 3
- 1 - 8 - 0* 1207 Head of an old Woman, extremely fine, with large margin 1
- 4 -* 1208 Vondel the Dutch Poet, very fine and rare 1
- 3 - 4 - 0* 1209 ANDREAS DEONYSZOOM WINIUS, CALLED THE PISTOL-MAN,
EXTREMELY FINE IMPRESSION OF THE RAREST OF COR-
NELIUS VISSCHER'S WORKS 1
- 7 -* 1210 Jan Cornelisz, after *Cornelius Visscher*, by *F. H. Van Hove*,
fine proof before any letters, very rare 1

NINTH DAY'S SALE.

(The numbers in Parentheses, unless otherwise expressed, refer to Bartsch's *Peintre-Graveur*.)

JOHN VISSCHER.

The numbers refer to *Winter's Catalogue of the Works of Berghem*, and nearly the whole of the Prints after that master are from Lord Aylesford's collection.

LOT

- | | | | |
|----------|------|---|---|
| 5 | 1211 | Portrait of Admiral Vander Hulst, <i>very fine</i> | 1 |
| 1 - 7 | 1212 | Peter Proelius, after <i>Van Noort</i> , and the same, <i>very fine unfinished proof, with the curtain, &c. drawn in, probably unique</i> | 2 |
| 2. 5 - d | 1213 | A VILLAGE FESTIVAL, after OSTADE,
MOST BRILLIANT PROOF BEFORE THE LETTERS, EXTREMELY RARE | 1 |
| 2 7. o | 1214 | INTERIOR WITH PEASANTS CAROUSING, after OSTADE,
MOST BRILLIANT PROOF BEFORE THE LETTERS, EXTREMELY RARE | 1 |
| 9 | 1215 | Interior with peasants dancing, after OSTADE,
<i>a remarkably fine impression</i> | 1 |
| 9. o - o | 1216 | THE SPINNERS, after OSTADE,
MATCHLESS PROOF BEFORE ANY LETTERS, EXCESSIVELY RARE | 1 |
| 2. o - o | 1217 | Boors playing at backgammon, after OSTADE,
EXTREMELY FINE | 1 |
| 12 | 1218 | Interior with figures, called <i>Le Tatonneur</i> , after OSTADE,
<i>extremely fine</i> | 1 |
| 2 - o | 1219 | Soldiers on horseback, after <i>Wouvermans</i> , <i>very fine, one a superb proof before any letters</i> | 2 |
| 1 - 6 | 1220 | Halts of Cavalry, &c., after <i>Wouvermans</i> ,
<i>fine proofs before any letters, very rare</i> | 2 |
| 13 | 1221 | BERGHEM'S BALL (59), VERY FINE AND RARE | 1 |

10 . 10	1222	BERGHEM's BALL (59), MAGNIFICENT PROOF BEFORE ANY LETTERS, IN THE FINEST CONDITION, EXTREMELY RARE	1
10	1223	Oblong Landscapes, after BERGHEM (60, 61), &c., <i>very fine</i>	4
5	1224	Landscape with a sleeping nymph and child, &c., after BERGHEM (63), and the same, <i>fine proof before the inscription</i>	2
15	1225	Landscapes with figures and cattle, after BERGHEM (64, 65, 66, 67), <i>very fine</i>	4
13	1226	Landscapes with figures and cattle, after BERGHEM (64, 65), FINE PROOFS BEFORE ANY LETTERS, VERY RARE	2
1- 15 - 0	1227	The Four Times of the Day, after BERGHEM (72—75), <i>extremely fine</i>	4
1- 0 - 0	1228	Morning, Noon, and Evening, of the preceding series, after BERGHEM (72, 73, 74), VERY FINE PROOFS BEFORE ANY LETTERS, <i>extremely rare</i>	3
10	1229	<i>Diversa Animalia Quadrupedalia</i> , set of four prints after BERGHEM (76—79), <i>very fine first states, with the address of De Widt</i>	4
2	1230	The same set as the preceding, after BERGHEM (76—79), <i>second states</i>	4
12	1231	Set of six oblong Landscapes, after BERGHEM (80—85), <i>very fine proofs before the letters, very rare, with an etching of No. 82</i>	7
10	1232	Set of four oblong Landscapes, after BERGHEM (86—89), <i>first states, with the address of De Jonghe, very fine</i>	4
10	1233	The same set as the preceding (86—89), <i>second states, with the address of N. Visscher</i>	4
7	1234	Set of four upright subjects, after BERGHEM (108—111), <i>first states, before the address, very fine</i>	4
15	1235	Set of four upright subjects, after BERGHEM (108—111), <i>first states, extremely fine, from Mr. Esdaile's collection</i>	4
8	1236	Set of four upright subjects, after BERGHEM (112—115), <i>with the addresses of De Widt and Danckerts, fine</i>	7
10	1237	Landscapes with cattle, &c. after BERGHEM (116—119, &c.), <i>with variations, &c., fine</i>	10
12	1238	Set of oblong Landscapes with cattle, after BERGHEM (120—123), <i>first states, with the address of De Widt, very fine</i>	4
6	1239	Landscapes with cattle, Views on the Rhine, &c., after BERGHEM (124—127), <i>very fine</i>	5

6.	1240	Four smaller Landscapes with cattle, after BERGHEM (132—135), and the same, <i>fine proofs before the names, very rare</i>	8
6.	1241	Small subjects with figures, cattle, &c., after BERGHEM (136—141), <i>first states, with the address of Danckerts</i>	6
4.	1242	Set of six Landscapes with cattle, &c., after BERGHEM (142—147), <i>fine</i>	6
3.	1243	Set of six Landscapes, after BERGHEM (148—153), <i>fine</i>	6
9	1244	Four Landscapes (154—157), and eight Landscapes with cattle (158—165), after BERGHEM, <i>with two counter-proofs, fine</i>	14
8.	1245	Four upright Landscapes (166—169); Landscapes with cattle (172, 173, 179), &c., after BERGHEM, <i>fine</i>	9
9	1246	Upright Landscapes with cattle (180, 181, 185 <i>proof and print</i> , 186, 190), &c., after BERGHEM, <i>fine</i>	7

WORKS OF SIR A. VAN DYCK.

6. 6.	1247	Portrait of Le Roy, etched by VAN DYCK, THE SECOND PLATE, THE HEAD ONLY, LOOKING TO THE LEFT, SUPERB IMPRESSION, IN PERFECT CONDITION, AND OF THE UTMOST RARITY	1
2. 12.	1248	TITIAN AND HIS MISTRESS, ETCHED BY VAN DYCK, BRILLIANT IMPRESSION <i>before the address</i> , EXTREMELY RARE	1
1. 6.	1249	The Earl of Arundel, and the same with his Countess, by Vorsterman, <i>brilliant impressions</i>	2
2. 16.	1250	The Archduke of Austria, by De Jode, <i>superb proof before any letters, with large margin, very rare</i>	1
11	1251	The Archduke of Austria, by Payne, <i>fine proof, very rare</i>	1
17.	1252	Prince of Aremburg, Alvarez Bazan, Prince Carignan, and C. de Columna, <i>very fine, with the address of Vanden Enden</i>	4
1. 6.	1253	J. B. Barbe; Brauwer, <i>first state with the name Abraham; J. de Breuck; and J. de Cachopin, before the engraver's name, very fine, with the address of Vanden Enden</i>	4
2. 2.	1254	Jacobus de Breuck, by Pontius, FINE PROOF <i>before any letters, very rare</i>	1
18	1255	A. Cornelissen, Adam de Coster, D. Delmont, and Francis Franck, <i>the second and fourth before the engravers' names, very fine</i>	4

13. 1256 SIR KENELM DIGBY, BY VOERST,
FINE PROOF BEFORE ANY LETTERS, EXTREMELY RARE 1

1 - 1 - 6 1257 T. Galle; C. Vander Geest; H. Gentileschi, *before the engraver's name*; and C. Halmalius, *with the address of Vanden Enden, &c., very fine* 4

1 - 9 - 0 1258 W. Hondius, *first state with the large letters*, and G. Honthorst, *first state with the name Hontborst, very fine and rare* 2

1 - 12 - 0 1259 Emanuel Frockas, Gustavus Adolphus, C. Huyghens, and the Marquis de Leganes, *very fine, with the address of Vanden Enden* 4

1 - 15 - 0 1260 P. de Jode, J. Jordaens, Justus Lipsius, and J. Livens, *very fine, with the address of Vanden Enden, the first before the engraver's name* 4

1 - 2 - 0 1261 C. de Mallery, J. Van Milder, J. de Momper, and A. C. de Nole, *very fine, with the address of Vanden Enden, the second and fourth before the engravers' names* 4

5. 1262 J. de Merstraten, and Isabella his Wife, *mezzotints, by Leonart, very fine* 2

2 - 6 - 0 1263 The Marquis de Mirabelle, by *Blooteling*,
BRILLIANT PROOF, VERY RARE 1

1 - 6 - 0 1264 Princesse de Lorraine; John Count Nassau, by *Vorsterman*,
first state, with Excellentissimus instead of Illustrissimus,
very rare, and the same, by *Pontius, very fine* 3

4 - 4 - 0 1265 THE DUC D'ORLEANS, BY VORSTERMAN,
SUPERB PROOF BEFORE ANY LETTERS, *with large margin*,
EXTREMELY RARE 1

7. 1266 HENRY COUNT PAPENHEIM,
FINE PROOF BEFORE ANY LETTERS, VERY RARE 1

16. 1267 Palamedes, M. Pepyn, E. Puteanus, and C. Ravesteyn, *with the address of Vanden Enden, very fine* 4

18 1268 N. Rockox sitting, by *Vorsterman*,
VERY FINE PROOF *before the plate was reduced, and before the arms*, VERY RARE 1

16. 1269 N. Rockox, Sir P. P. Rubens, C. Saftleven, and C. Scaglia, *first states, extremely fine* 4

17. 1270 C. Schut, G. Segers, P. Snayers, and J. Snellinx, *with the address of Vanden Enden, very fine, the second and third before the engravers' names* 4

17. 1271 H. Steenwyck and P. Stevens, *before the engravers' names*;
A. de Tassis, and D. Tuldenuis, *very fine* 4

17. 1272 Sir A. Van Dyck, by *Vander Bruggen and Vorsterman*; T. Vanlonius, *before the engraver's name*; and L. Van Uden, *with the address of Vanden Enden, very fine* 4
- 1-5-0 1273 R. Van Voerst; C. de Vos; Simon de Vos, *before the engraver's name*; and Simon Vouet, *with the address of Vanden Enden, very fine* 4
- 1-5-0 1274 Sebastian Vrancx, J. Waverius, J. Wildens, and Artus Wolfart, *very fine, with the address of Vanden Enden, the first, third and fourth before the engravers' names* 4
- 10-6 1275 The Princess Elizabeth, daughter of Charles I, by *Gaywood*, *very fine and rare* 1
- 10 1276 Margaret Lemon, by *Gaywood*, *extremely fine and rare* 1
- 14 1277 Madame Killigrew, by *Gaywood*, *extremely fine and rare* 1
- 1-0-0 1278 The Duchess of Richmond, Lady Harvey, and Maria Ruten, by *Gaywood*, *very fine and rare* 3
- 7 1279 The Earl of Strafford, by *Gaywood*, *very fine and extremely rare* 1
- 17 1280 Henrietta Maria, Countess of Portland, Countess of Carlisle, Lady Harvey, and Isabella Clara Eugenia, *small heads, by Gaywood, very fine and rare* 5
- 12 1281 *Lady Harvey, and the Dutchis of Lenox on the same plate, extremely rare; and Margaret Lemon, small heads, by Gaywood* 2
- 19 1282 Sir A. Van Dyck, Pontius, Sir K. Digby, Gentileschi, Steenwyck, and de Crayer, *small heads by Gaywood, very fine and rare* 6
- 17 1283 L. Van Uden, P. de Jode, J. Livens, L. Vorsterman, Peiresc, &c., *small heads by Gaywood, very fine and rare* 6

DRAWINGS BY VAN DYCK.

- 8 1284 HEADS OF NEGROES, *sketches for those introduced into his picture of the Wise Men's Offering, CAPITAL DRAWINGS in black chalk, from Baron Verstolk's collection* 2
- 0 1285 Portrait of A. Cornelissen, *the original sketch for his etching, SUPERB DRAWING in black chalk* 1
- 8 1286 Studies of three figures of Musicians, *VERY FINE DRAWING in black chalk* 1
- 3 6 1287 Prince Aremborg on horseback, *fine drawing in black chalk, on blue paper* 1

DRAWINGS BY RUBENS.

- | | | | |
|-------------|------|---|---|
| 11 . | 1288 | A Mythological subject, with Venus crowned by Fame, &c.,
<i>fine drawing in black and red chalk</i> | 1 |
| 6 . | 1289 | The Conversion of St. Paul,
SUPERB DRAWING <i>in black and red chalk</i> | 1 |
| 7 . | 1290 | Allegorical subject of Saints surrounded by Angels, &c.,
after a picture by TINTORET,
SUPERB DRAWING <i>in black and red chalk</i> | 1 |
| 2 . | 1291 | Moses bearing the Tablets of the Law, after a picture by
TINTORET,
SUPERB DRAWING <i>in black and red chalk</i> | 1 |
| 4 . | 1292 | The Adoration of the Magi, after TINTORET,
SUPERB DRAWING <i>in black and red chalk</i> | 1 |
| o . | 1293 | Composition of many Figures,
SUPERB DRAWING <i>in black and red chalk</i> | 1 |
| 10 . | 1294 | Assembly of Saints, &c., after TINTORET,
SUPERB DRAWING <i>in black and red chalk</i> | 1 |
| 18 . | 1295 | SILENUS AND ATTENDANTS,
A MAGNIFICENT DRAWING <i>in black and red chalk</i> | 1 |
| 4 . | 1296 | Sketches of Heads of Satyrs, <i>fine drawing in red chalk</i> | 1 |
| 12 . | 1297 | Studies for the picture of Venus and Adonis,
<i>fine drawing in black and red chalk</i> | 1 |
| 1 . | 1298 | Head of a Boy, <i>fine drawing in black chalk</i> | 1 |
| 6 . | 1299 | HEAD OF AN APOSTLE, <i>the original design for one of the
figures in the picture of the Miraculous Draught, at
Mechlin; see Lot 153 of this Catalogue.</i>
A MAGNIFICENT DRAWING <i>in black chalk</i> | 1 |
| 8 . | 1300 | Portrait of a Gentleman,
<i>a very fine drawing in black chalk, from Cosway's collection</i> | 1 |
| 14 . | 1301 | Head of a Female,
A MOST BEAUTIFUL DRAWING <i>in black and red chalk</i> | 1 |
| 5 . | 1302 | PORTRAIT OF RUBENS'S WIFE,
A MAGNIFICENT DRAWING <i>in black chalk</i> | 1 |
| 4 . | 1303 | Sleeping Nymphs,
FINE DRAWING <i>in red chalk</i> | 1 |
| 7 . | 1304 | A Sleeping Nymph,
<i>fine drawing in red chalk</i> | 1 |
| DIEPENBEKE. | | | |
| | 1305 | Two Saints praying,
VERY FINE DRAWING <i>in black chalk</i> | 1 |

JORDAENS.

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|----------|------|--|---|
| <i>8</i> | 1306 | Diana and her Nymphs, <i>fine drawing in black and red chalk</i> | 1 |
| <i>5</i> | 1307 | The Flight into Egypt, <i>very fine drawing in black chalk</i> | 1 |

PRINTS.

S. DE VIEGER.

- | | | | |
|---------------|------|--|---|
| <i>3. 8</i> | 1308 | The Fish Market (10),
<i>extremely fine and rare</i> | 1 |
| <i>1 - 11</i> | 1309 | Dogs (12), Sheep (15), and Goats (19), <i>very fine and rare</i> | 3 |

J. G. VAN VLIET.

- | | | | |
|-------------|------|---|----|
| <i>3. 3</i> | 1310 | Lot and his Daughters (1), FIRST STATE, <i>very fine and rare, in beautiful condition</i> | 1 |
| <i>2. 3</i> | 1311 | Set of large Heads, after REMBRANDT (19—24),
BRILLIANT IMPRESSIONS, <i>and very rare</i> | 6 |
| <i>19</i> | 1312 | Head of a Man, after Rembrandt (26), the Philosopher (50),
and the Family (56), <i>very fine</i> | 3 |
| <i>2. 4</i> | 1313 | Set of Beggars (73—82),
<i>very fine impressions, and extremely rare</i> | 10 |

L. VORSTERMAN.

- | | | | |
|-----------------|------|--|---|
| <i>passed</i> | 1314 | The Flight into Egypt, after RUBENS, <i>very fine</i> | 1 |
| <i>1. 8</i> | 1315 | The Virgin and Child, after Caravaggio, and the Agony in
the Garden, after Caracci, <i>very fine</i> | 2 |
| <i>1 - 6</i> | 1316 | The Virgin and Child, with the Distribution of Rosaries,
after Caravaggio, <i>extremely fine</i> | 1 |
| <i>2. 8</i> | 1317 | The Virgin lamenting over the dead body of Christ, after
VAN DYCK, VERY FINE AND RARE | 1 |
| <i>1 - 13</i> | 1318 | St. George and the Dragon, after RAFFAELLE,
BRILLIANT IMPRESSION, <i>with a fine counterproof, &c.</i> | 3 |
| <i>2 - 12</i> | 1319 | The Martyrdom of St. Lawrence, after RUBENS,
BRILLIANT IMPRESSION, EXTREMELY RARE | 1 |
| <i>8</i> | 1320 | Charles de Longueval, Comte de Bucquoy, oval in a border
of Allegorical Figures,
SUPERB PROOF BEFORE ANY LETTERS, <i>very rare</i> | 1 |
| <i>1. 2 - 0</i> | 1321 | The Duke of Norfolk, after Holbein, and C. Salmasius, after
Dubordieu, <i>very fine</i> | 2 |

DE WAEL, &c.

7. 1322 The Piping Shepherd, Landscape, by *Watelet*, &c., *fine* 4

WATSON.

8. 1323 The Duchess of Mazarine, by *Watson*, after *Netscher*, *fine proof*; and *W. Dobson*, by *G. White*, *very fine* 2

WATTEAU.

16. 1324 Spirited etchings of Figures, by *Watteau*, and his Portrait, by *Boucher*, *fine* 5

WEIROTTER.

7. 1325 Small Landscapes with figures, &c. *fine* 12

THE WIERIXES, &c.

2. 10. 1326 The Passion of Our Lord, by *Jerome Wierix*, BRILLIANT IMPRESSIONS, *rare* 16
 13. 1327 The Infancy of Our Lord, St. Bernard, St. Jerome, and other Saints, by *Jerome Wierix*, *very fine* 10
 1. 16. 1328 Miniature Portrait of Sir Thomas More, by *Anthony Wierix*, *very fine and rare* 1
 7. 1329 The Christian's Day, Crucifixion, Madonna della Seggiola, &c., by *Barbè, Firens, Passe*, &c., *very fine* 11

J. G. WILLE.

1. 10. 1330 REPOS DE LA VIÈRGE, after *Dietricy*, FINE PROOF with only one line of inscription, VERY RARE 1
 6. 8. 1331 JEUNE JOUEUR D'INSTRUMENT, AFTER MIERIS, FINE PROOF BEFORE ANY LETTERS OR THE ARMS, EXTREMELY RARE 1
 4. 12. 1332 L'OBSERVATEUR DISTRAIT, AFTER SCHALCKEN, FINE PROOF BEFORE ANY LETTERS, VERY RARE 1
 3. 17. 1333 LES BONS AMIS, AFTER OSTADE, FINE PROOF BEFORE ANY LETTERS, VERY RARE 1
 6. 6. 1334 Instruction Paternelle, after *Terburg*, a remarkably fine old impression 1
 3. 5. 1335 Tricoteuse Hollandoise, after *Mieris*, extremely fine 1
 4. 10. 1336 Musiciens Ambulans, after *Dietricy*, first impression before the final e in the word *electorale*, extremely fine 1

WITDOECK.

- 11 - 1337 The Adoration of the Shepherds, after RUBENS, *very fine* 1

WOODCUTS.

- 1338 The Crucifixion, and a King sitting on his throne, &c.,
very rare 2

WOOLLETT.

- 1339 THE ENCHANTED CASTLE, AFTER CLAUDE,
MAGNIFICENT PROOF BEFORE LETTERS 1
- 1340 THE JOCUND PEASANTS, *after Dusart*,
SUPERB PROOF BEFORE ANY LETTERS, *from M. Debois's*
collection 1
- 1341 CICERO AT HIS VILLA, *after Wilson*,
SUPERB PROOF, *with only one line of inscription*, EX-
TREMELY RARE 1
- 1342 Phaeton, *after Wilson*, *a remarkably fine impression with*
the two rays, with large margin 1
- 1343 NIOBE, *after Wilson*, *a most brilliant impression, with large*
margin, VERY RARE 1
- 1344 The First Premium Landscape, *after Smith*, *very fine, with*
large margin 1

T. WYCK.

- 1345 Woman sewing (3), Assembly of Men (4), the Round Tower
(7), and the Beggar eating Grapes (12), *very fine and rare* 4
- 1346 The Kitchen (13), the Eastern Merchant (15), the Sailors
(17), and the Fishermen (18), *very fine and rare* 4

WYNGAERDE.

- 1347 Portrait of Lucas Vorsterman, the engraver,
very fine and rare 1

M. ZAGEL.

- 1348 Solomon adoring the Idol (1),
BRILLIANT IMPRESSION, AND EXTREMELY RARE, *from M.*
Debois's collection 1
- 1349 THE LOVERS EMBRACING (15),
SUPERB IMPRESSION, *with large margin, extremely rare* 1

ZEEMAN.

17. 1350 Set of Shipping (39—46), *with the title, extremely fine and very rare* . . . 8

PORTFOLIOS.

5. 1351 Two Portfolios, *half bound, with flaps* . . . 2
 6. 1352 Two Dutch Portfolios
 2 9. 0 1353 A CAPITAL PORTFOLIO, measuring 30 by 21, and containing 80 leaves of very strong paper, gilt edges, *half-bound russia*, lettered SELECT WORKS OF WM. HOGARTH . . . 1
 2 4. 0 1354 A CAPITAL PORTFOLIO of the same size as the preceding, containing 80 leaves of very strong paper, gilt edges, *half-bound russia*, lettered WORKS OF SIR JOSHUA REYNOLDS . . . 1
 1 14. 0 1355 A capital Portfolio, measuring 25 by 20, and containing 65 leaves of fine drawing paper, *with leather flaps, and lock and key* . . . 1

END OF SALE.